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MOON KNIGHT™

WHAT HAS HAPPENED:

In the Omaha trainyards, Jack Russell – cursed to become a werewolf under the influence of a full moon – narrowly escapes capture by a satanic cult led by a man named Schuyler Belial. Belial – who calls himself "The Morning Star" – orders his agents to follow Russell, last seen boarding an express train to New York.

A month passes. Moon Knight receives an urgent plea from Russell to meet him. Arriving at the rendezvous, a farmhouse in New Jersey, our hero learns that Russell has become the Werewolf again. He has also been found by Belial's cultists, who wound Moon Knight even as the Werewolf escapes them once more.

The following morning, Moon Knight tracks Russell down and takes him home to Grant Mansion. He suspects that Belial has had a tracking device surgically implanted in Russel's skull, and examination by a doctor confirms his suspicions. It is too late to remove the device, however, because the full moon is about to rise again.

To control him during the night, Moon Knight straps Russell down. The Werewolf is stronger than expected, though, and breaks his bonds, then turns to face Marlene and Moon Knight with murder in his bestial eyes...

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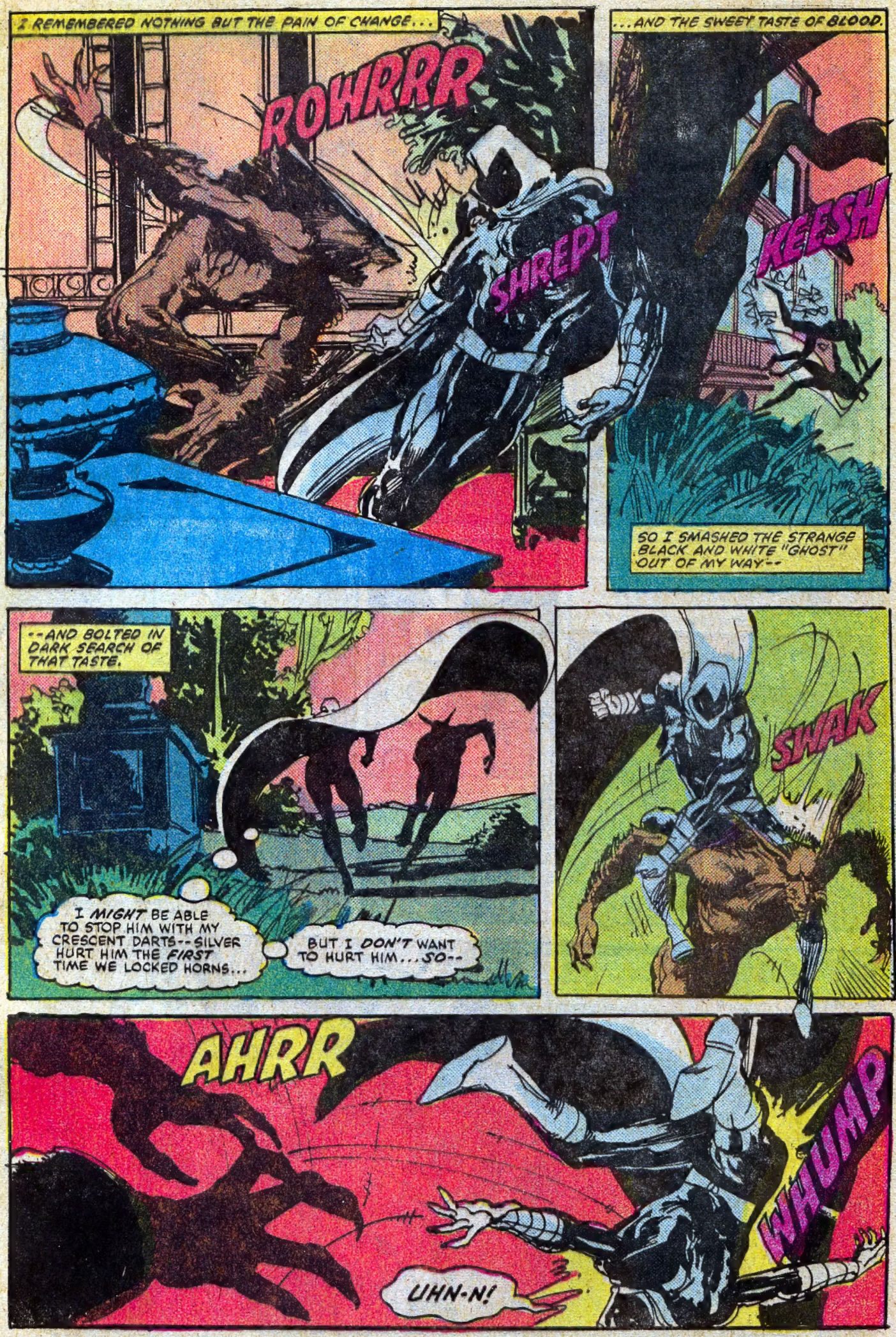
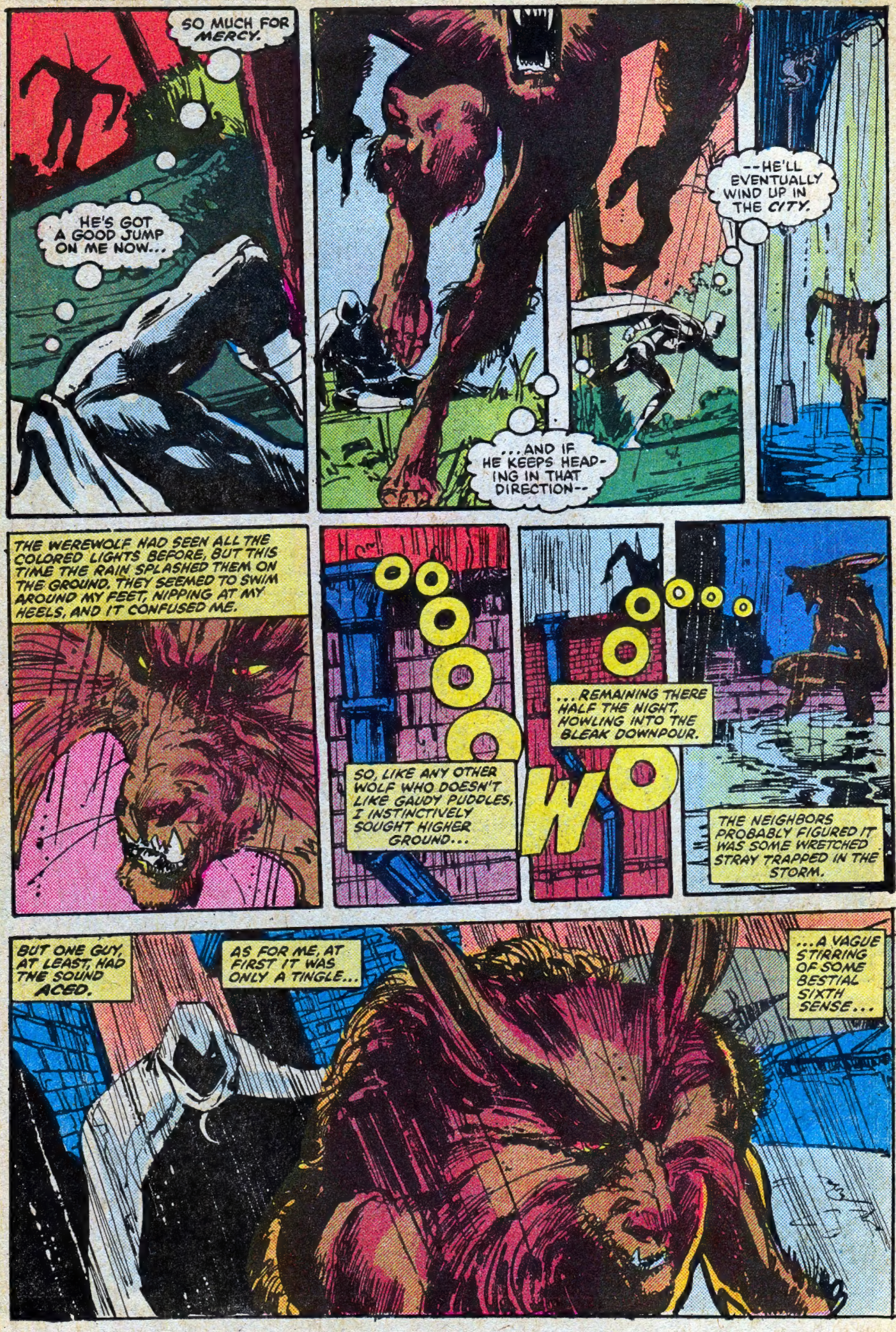
SECOND NIGHT: THE MOON ROSE FULL AGAIN, KILLING THE HUMAN SIDE OF ME CALLED JACK RUSSELL.
AS USUAL, THE TRANSFORMATION THREW ME FOR A HUGE LOOP, FILLING MY BRAIN WITH MURK...
...AND IT WASN'T UNTIL I SNARLED, AND SLAVERED ON THE CARPET THAT I REALIZED WHAT HAD HAPPENED.
I'D CHANGED TO A WEREWOLF BY NIGHT IN MOON KNIGHT'S GUEST ROOM.
THE MOONWRAITH, THREE SIXES, AND A BEAST
DOUG MOENCH SCRIPTER
BILL SIENKIEWICZ ARTIST
ROSEN/HIGGINS/PARKER LETTERERS
CHRISTIE SCHEELE COLORIST
DENNY O'NEIL EDITOR
JIM SHOOTER EDITOR-IN-CHIEF

BACK, MARLENE!
GET FRENCHIE AND NEDDA AND SAMUELS--LOCK YOURSELVES IN THE BASEMENT!
RAHRRR
AND NO MATTER WHAT HAPPENS UP HERE--
KUNCH
--DON'T COME OUT UNTIL I SAY IT'S SAFE!
SKRASH
UHRRR
LISTEN TO ME, RUSSELL--I'M NOT YOUR ENEMY!
I'M TRYING TO PROTECT YOU FROM BELIAL AND HIS SATANISTS!
REMEMBER THEM? THE GUYS IN THE BLACK ROBES AND FUNNY HATS--THE ONES WHO WANT TO PASS YOU OFF AS THE BEAST OF THE APOCALYPSE?

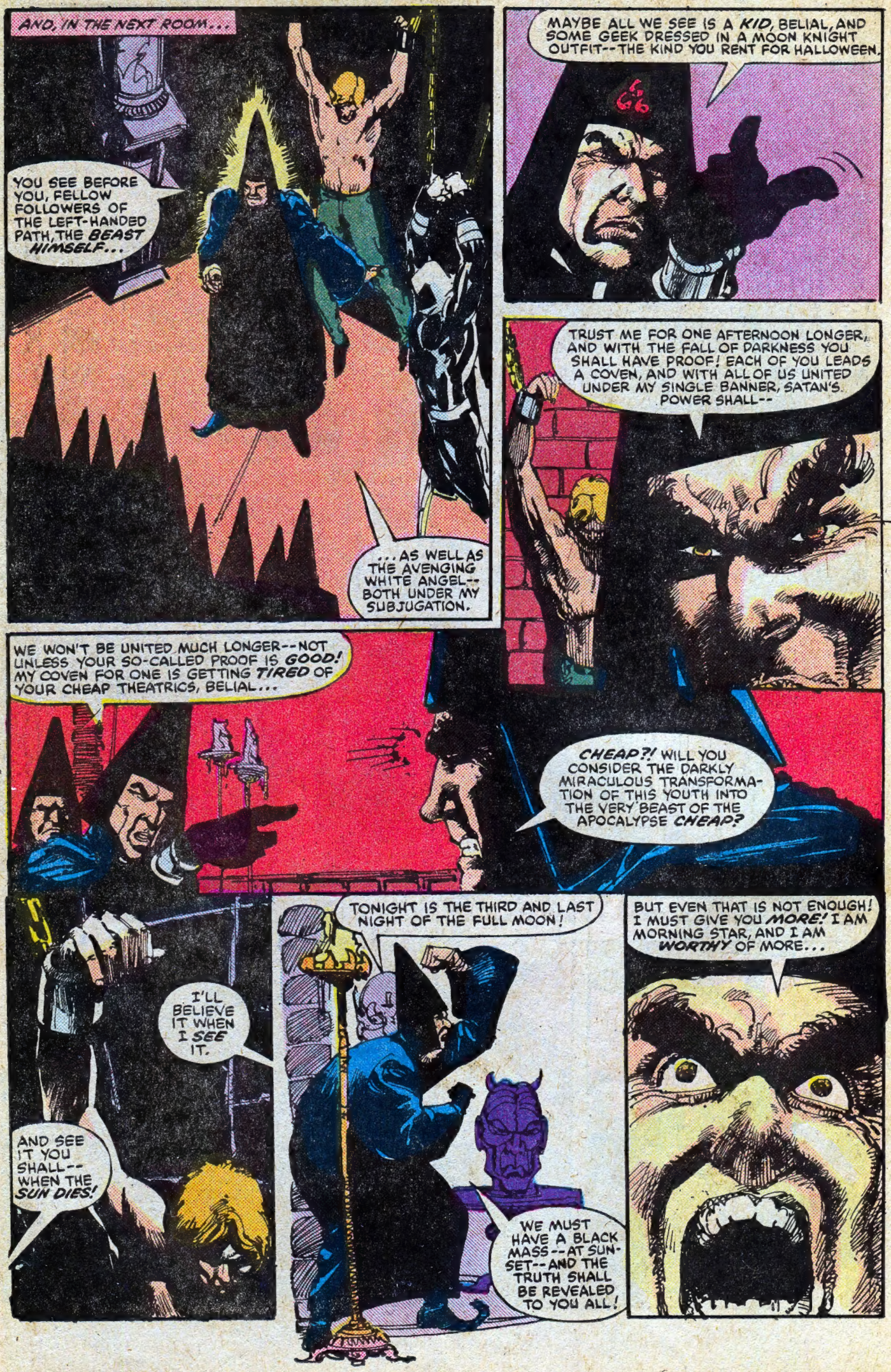

I REMEMBERED NOTHING BUT THE PAIN OF CHANGE...
ROWRRR
SHREPT
...AND THE SWEET TASTE OF BLOOD.
KEESH
SO I SMASHED THE STRANGE BLACK AND WHITE "GHOST" OUT OF MY WAY--
--AND BOLTED IN DARK SEARCH OF THAT TASTE.
I MIGHT BE ABLE TO STOP HIM WITH MY CRESCENT DARTS--SILVER HURT HIM THE FIRST TIME WE LOCKED HORNS...
BUT I DON'T WANT TO HURT HIM...SO--
SWAK
AHRR
WHUMP
UHN-N!


SO MUCH FOR MERCY.
HE'S GOT A GOOD JUMP ON ME NOW...
...AND IF HE KEEPS HEADING IN THAT DIRECTION--
--HE'LL EVENTUALLY WIND UP IN THE CITY.
THE WEREWOLF HAD SEEN ALL THE COLORED LIGHTS BEFORE, BUT THIS TIME THE RAIN SPLASHED THEM ON THE GROUND. THEY SEEMED TO SWIM AROUND MY FEET, NIPPING AT MY HEELS, AND IT CONFUSED ME.
SO, LIKE ANY OTHER WOLF WHO DOESN'T LIKE GAUDY PUDDLES, I INSTINCTIVELY SOUGHT HIGHER GROUND...
...REMAINING THERE HALF THE NIGHT, HOWLING INTO THE BLEAK DOWNPOUR.
THE NEIGHBORS PROBABLY FIGURED IT WAS SOME WRETCHED STRAY TRAPPED IN THE STORM.
BUT ONE GUY, AT LEAST, HAD THE SOUND ACED.
AS FOR ME, AT FIRST IT WAS ONLY A TINGLE...
...A VAGUE STIRRING OF SOME BESTIAL SIXTH SENSE...

THEN THE WIND SHIFTED...
...AND I SMELLED HIM...
...JUST AN INSTANT TOO LATE.
SWUNT
WE'RE GOING OVER THE EDGE--!!
IT MADE ME MAD.
RUSSELL--NO! WE'RE ON A ROOF, RUSSELL!

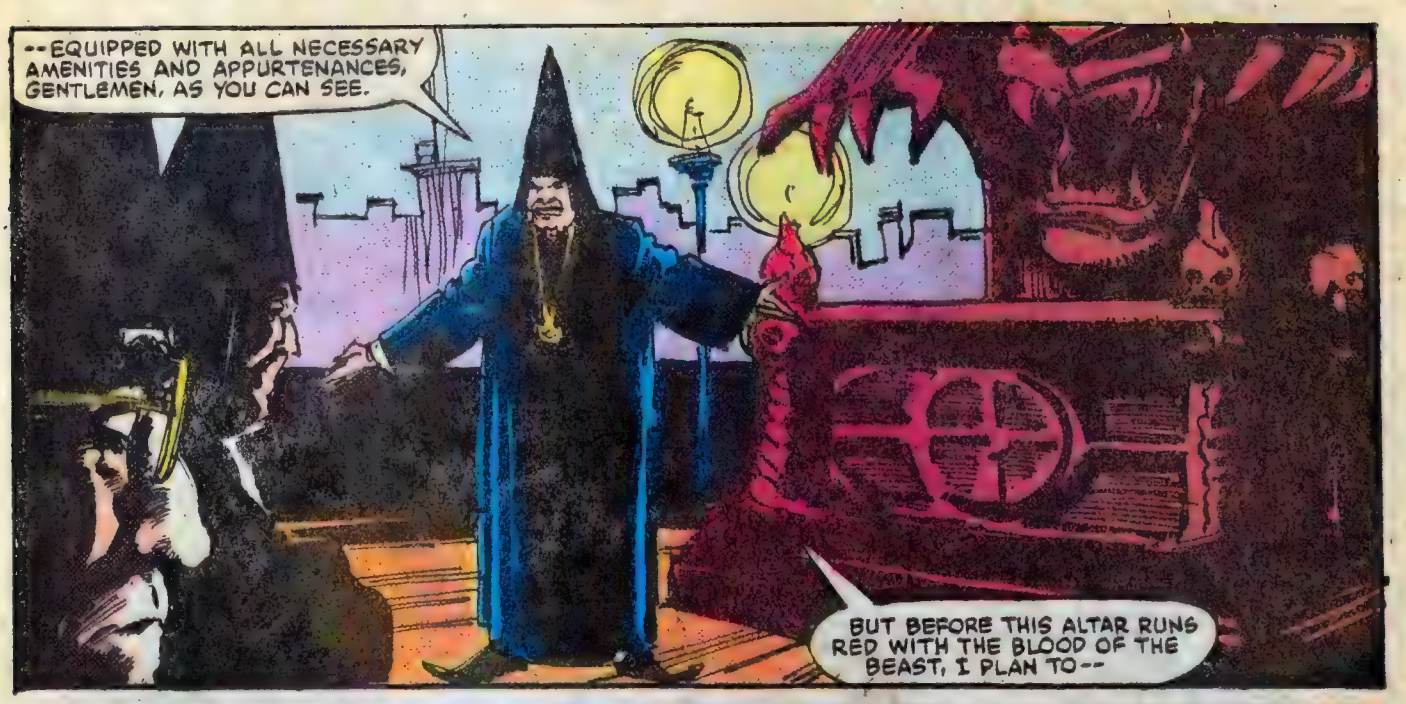
POK
POK
POK
WHAM
THE WATER WAS HARDLY DEEP ENOUGH TO CUSHION OUR FALL, SO WE LAID THERE UNTIL DAWN.
THE SECOND NIGHT ENDED...
...AND I CHANGED...
...BACK TO JACK RUSSELL.
THEN BELIAL FOUND US...
AT LAST I HAVE THE BEAST--AND THE AVENGING WHITE ANGEL AS WELL! SOON THE FURY OF THE BEAST SHALL BE UNLEASHED ON EARTH--
AYE, BELIAL.
--RUNNING WILD THROUGH THE STREETS OF CITIES AND SUBURBIA ALIKE--
--TAINTING OTHERS WITH HIS SHARP KISS EVEN AS THE MASTER HAS SO TAINTED HIM--
--SPREADING THE DISEASE WITH FANG AND CLAW--
--UNTIL HELL ITSELF RISES TO CONSUME THE EARTH!

SEVERAL HOURS LATER, A COMMERCIAL JETLINER OUT OF LOS ANGELES TOUCHES DOWN AT NEW YORK'S J.F.K. AIRPORT...
AND WHEN MANY OF ITS PASSENGERS--
TAXI ONLY
TAXI
--HAVE MADE A BEELINE FOR THE PENTHOUSE SUITE OF 666 FIFTH AVENUE...
666
TAXI
THANK YOU FOR MAKING THE JOURNEY ON SUCH SHORT NOTICE, GENTLEMEN.
YOU WILL NOT BE DISAPPOINTED.
NOW, IF YOU'LL BE GOOD ENOUGH TO CHANGE HERE--
--I'LL BE GLAD TO CONDUCT YOU TO SCHUYLER BELIAL--THE MORNING STAR HIMSELF.


AND, IN THE NEXT ROOM...
YOU SEE BEFORE YOU, FELLOW FOLLOWERS OF THE LEFT-HANDED PATH, THE BEAST HIMSELF...
...AS WELL AS THE AVENGING WHITE ANGEL--BOTH UNDER MY SUBJUGATION.
MAYBE ALL WE SEE IS A KID, BELIAL, AND SOME GEEK DRESSED IN A MOON KNIGHT OUTFIT--THE KIND YOU RENT FOR HALLOWEEN.
TRUST ME FOR ONE AFTERNOON LONGER, AND WITH THE FALL OF DARKNESS YOU SHALL HAVE PROOF! EACH OF YOU LEADS A COVEN, AND WITH ALL OF US UNITED UNDER MY SINGLE BANNER, SATAN'S POWER SHALL--
WE WON'T BE UNITED MUCH LONGER--NOT UNLESS YOUR SO-CALLED PROOF IS GOOD! MY COVEN FOR ONE IS GETTING TIRED OF YOUR CHEAP THEATRICS, BELIAL...
CHEAP?! WILL YOU CONSIDER THE DARKLY MIRACULOUS TRANSFORMATION OF THIS YOUTH INTO THE VERY BEAST OF THE APOCALYPSE CHEAP?
I'LL BELIEVE IT WHEN I SEE IT.
AND SEE IT YOU SHALL--WHEN THE SUN DIES!
TONIGHT IS THE THIRD AND LAST NIGHT OF THE FULL MOON!
WE MUST HAVE A BLACK MASS--AT SUNSET--AND THE TRUTH SHALL BE REVEALED TO YOU ALL!
BUT EVEN THAT IS NOT ENOUGH! I MUST GIVE YOU MORE! I AM MORNING STAR, AND I AM WORTHY OF MORE...

UNTIL THIS MORNING I WAS CONTENT TO USE MERE PORTENTS, THEREBY INCREASING ONLY MY OWN NATURAL POWER. NOW I AM DETERMINED TO USE THE BEAST HIMSELF TO ENGINEER A SUPERNATURAL SCOURGE!
WHAT'S HE TALKING ABOUT?
DON'T YOU SEE--? TONIGHT, UNDER THE FULL MOON, ON THE ROOF OF THIS APPROPRIATELY NUMBERED BUILDING, WE CONDUCT NO ORDINARY BLACK MASS.
NO, FAR MORE THAN THAT, WE CONDUCT THE RITES OF BLOOD SACRIFICE-- AND AFTER THE LETTING OF THE BEAST'S BLOOD, THE VERY FIRST TO UNDERGO A TRANSFUSION OF SUPERNATURAL POWER SHALL BE ME.
THEN, AS THE BLOOD IS PASSED ON TO OTHERS, INFECTING MORE AND MORE OF OUR ARMY WITH THE BEAST'S MADNESS, APOCALYPSE SHALL RUN RAMPANT THROUGH THE STREETS!
IS HE MAD...OR C-COULD IT WORK?
IF THE LYCANTHROPIC STATE IS AN AFFLICTION OF THE BLOOD...
...I SUPPOSE IT COULD.
AND NOW, GENTLEMEN, IF YOU'D CARE TO SEE THE PREPARATIONS I'VE MADE ON THE ROOF--?
WHAT ABOUT MOON KNIGHT--? WHO IS HE?
LOOK FOR YOURSELF-- I ALREADY HAVE.
HMP, NEVER SAW HIM BEFORE. OKAY WE SACRIFICE HIM, TOO.
IN THE USUAL MANNER.
NOW, FOLLOW ME TO THE ROOF.
SOLDIERS--TAKE THEM BACK TO THEIR CAGES IN THE OTHER ROOM.

THIS ONE'S HEAVY ENOUGH-- OUGHT TO HAVE PLENTY OF BLOOD TO GO AROUND...
CHUD
YEAH...
SWAK
...AND RIGHT NOW, EVERY DROP OF IT IS BOILING!
BZAM BZAM
BZAM
HWOK
FRENCHIE-- YOU UP THERE?
OUI, MARC-- SEARCHING ZEE CITY FOR YOU SINCE DAWN!
I'VE GOT RUSSELL-- I'LL BE IN THE SERVICE ALLEY BEHIND 666 FIFTH AVENUE.
COME AND GET US-- FAST!

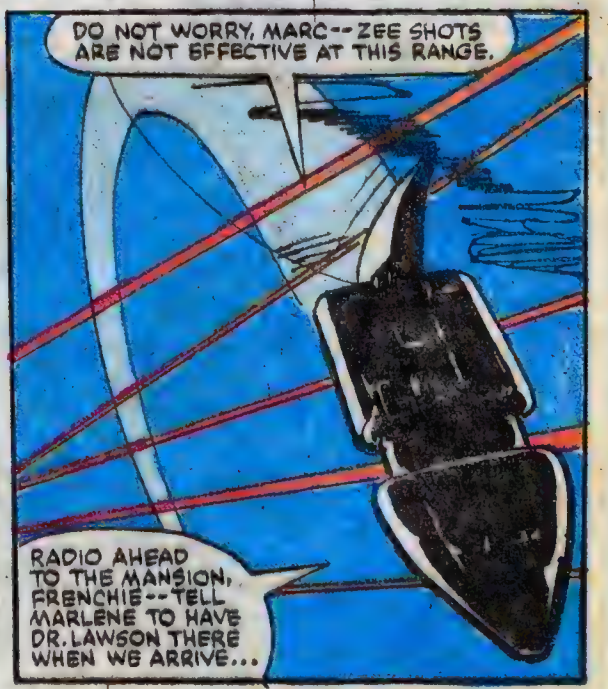

--EQUIPPED WITH ALL NECESSARY AMENITIES AND APPURTENANCES, GENTLEMEN, AS YOU CAN SEE.
BUT BEFORE THIS ALTAR RUNS RED WITH THE BLOOD OF THE BEAST, I PLAN TO--

BELIAL-- THEY ESCAPED!
WHAAAT?!

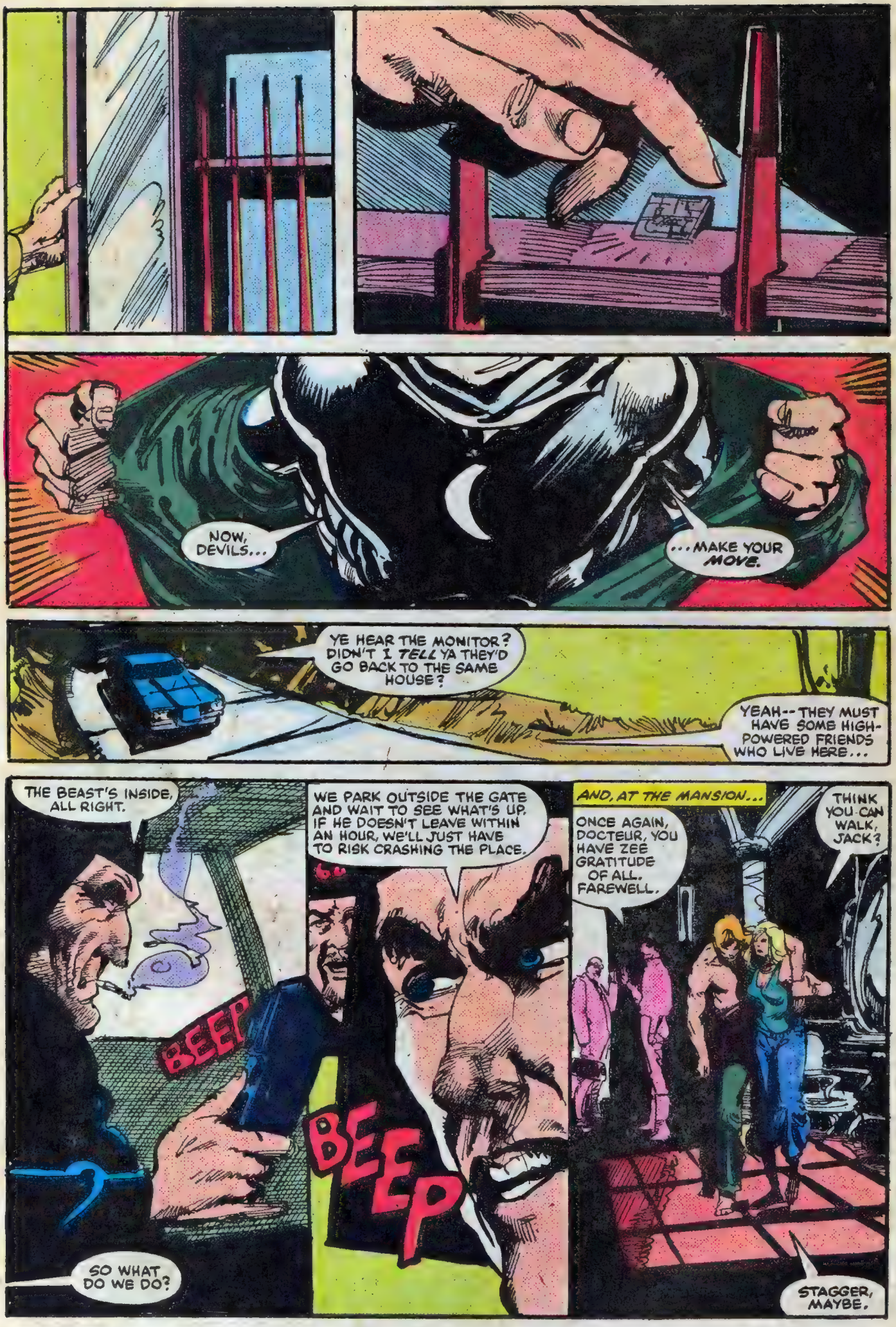
FOOL! THE BEAST STILL HAS OUR TRACKING BUG IMPLANTED IN HIS SCALP...

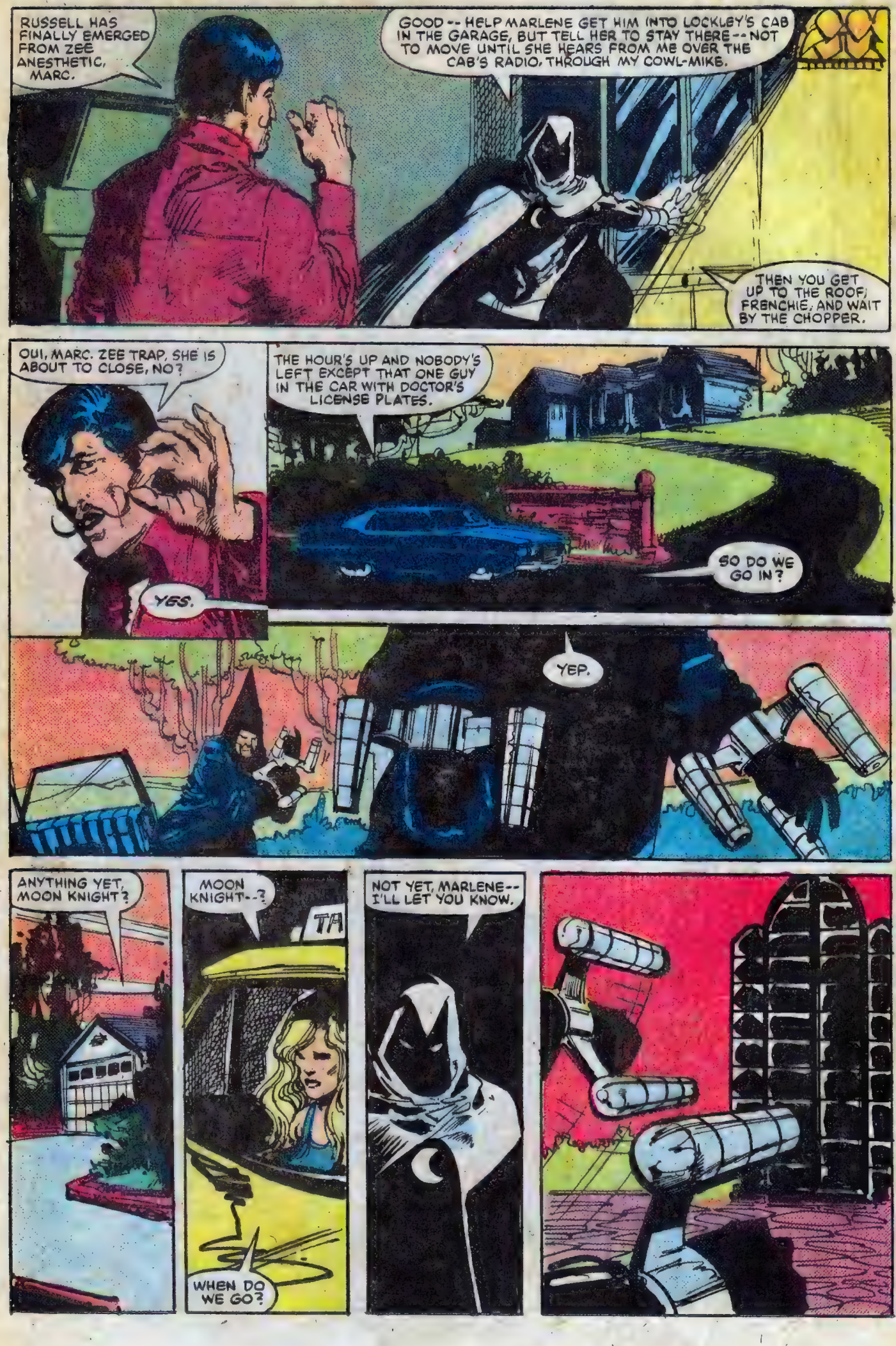
GET TO THE MONITOR AND TRACE HIM AT ONCE! I WANT HIM BACK HERE BEFORE NIGHTFALL--
--OR IT'LL BE YOUR BLOOD STAINING THIS ALTAR!
Y-YES, BELIAL-- AT ONCE!

WAIT! THAT HELICOPTER! IT BELONGS TO MOON KNIGHT, DOESN'T IT?
OPEN FIRE-- BRING IT DOWN!


DO NOT WORRY, MARC-- ZEE SHOTS ARE NOT EFFECTIVE AT THIS RANGE.
RADIO AHEAD TO THE MANSION, FRENCHIE-- TELL MARLENE TO HAVE DR. LAWSON THERE WHEN WE ARRIVE...

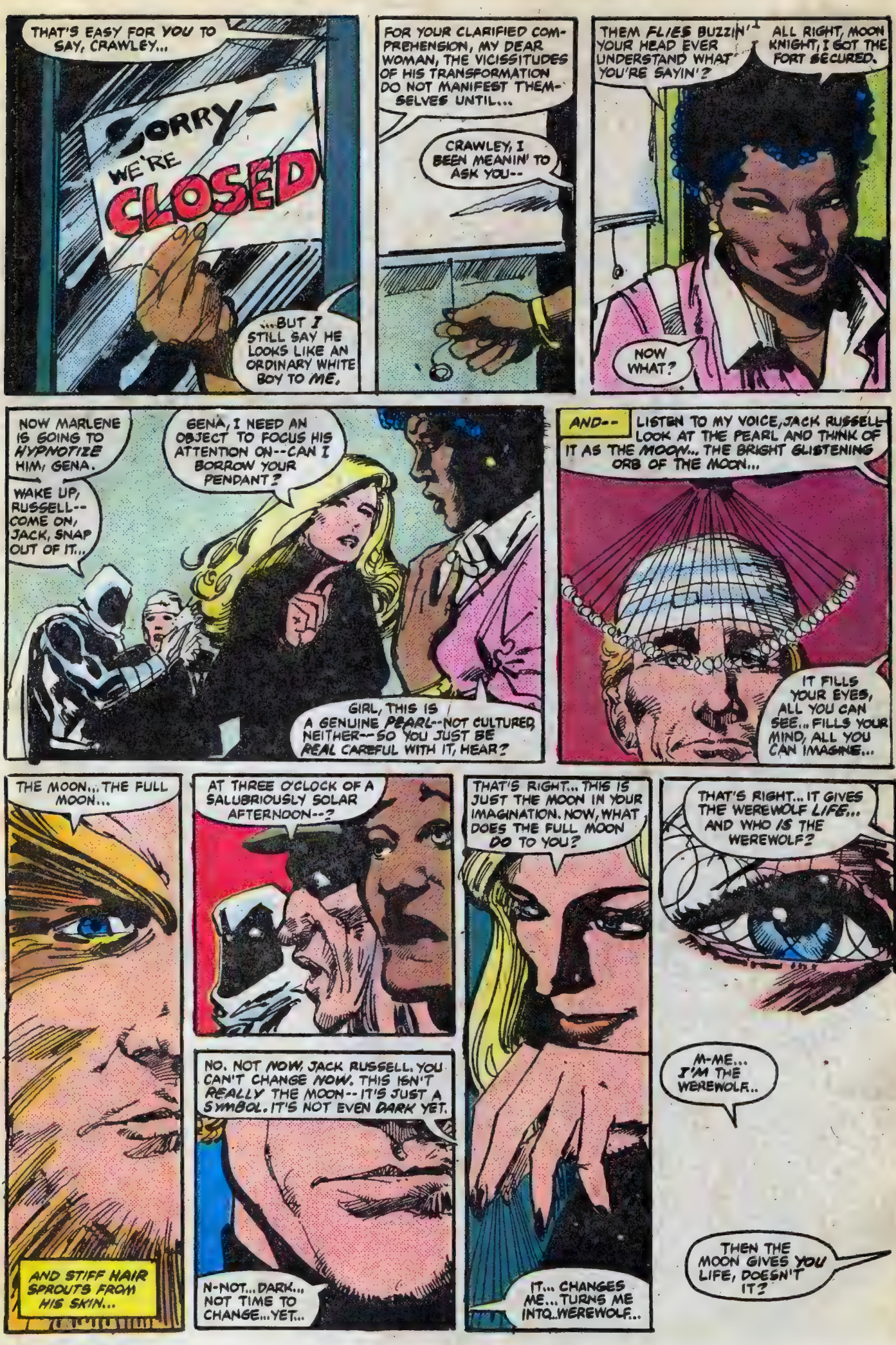
LATER...
THERE! MOST UNORTHODOX SURROUNDINGS FOR SURGERY, BUT I'VE GOT IT...
A MINIATURE HOMING DEVICE--JUST AS YOU SAID, STEVEN.
GOOD WORK, DOC.
I WON'T FORGET THE FAVOR--NOW SEW HIM UP AND YOU CAN LEAVE.
SORRY IT HAS TO BE THIS WAY, DOC--BUT I'VE ALREADY TOLD YOU, I CAN'T EXPLAIN.
SO JUST HURRY--PLEASE. IT'S ALREADY PAST NOON.
ALL RIGHT, STEVEN, BUT WHERE ARE YOU *GOING* WITH THAT THING?
DON'T WORRY--I HAVE *PLANS* FOR ITS DISPOSAL.
THEN, IN THE MANSION'S GAME ROOM...


NOW, DEVILS...
...MAKE YOUR MOVE.
YE HEAR THE MONITOR? DIDN'T I TELL YA THEY'D GO BACK TO THE SAME HOUSE?
YEAH--THEY MUST HAVE SOME HIGH-POWERED FRIENDS WHO LIVE HERE...
THE BEAST'S INSIDE, ALL RIGHT.
BEEP
SO WHAT DO WE DO?
WE PARK OUTSIDE THE GATE AND WAIT TO SEE WHAT'S UP. IF HE DOESN'T LEAVE WITHIN AN HOUR, WE'LL JUST HAVE TO RISK CRASHING THE PLACE.
BEEP
AND, AT THE MANSION...
ONCE AGAIN, DOCTEUR, YOU HAVE ZEE GRATITUDE OF ALL. FAREWELL.
THINK YOU CAN WALK, JACK?
STAGGER, MAYBE.


RUSSELL HAS FINALLY EMERGED FROM ZEE ANESTHETIC, MARC.
GOOD -- HELP MARLENE GET HIM INTO LOCKLEY'S CAB IN THE GARAGE, BUT TELL HER TO STAY THERE -- NOT TO MOVE UNTIL SHE HEARS FROM ME OVER THE CAB'S RADIO, THROUGH MY COWL-MIKE.
THEN YOU GET UP TO THE ROOF, FRENCHIE, AND WAIT BY THE CHOPPER.
OUI, MARC. ZEE TRAP, SHE IS ABOUT TO CLOSE, NO?
YES.
THE HOUR'S UP AND NOBODY'S LEFT EXCEPT THAT ONE GUY IN THE CAR WITH DOCTOR'S LICENSE PLATES.
SO DO WE GO IN?
YEP.
ANYTHING YET, MOON KNIGHT?
MOON KNIGHT--?
TA
WHEN DO WE GO?
NOT YET, MARLENE-- I'LL LET YOU KNOW.

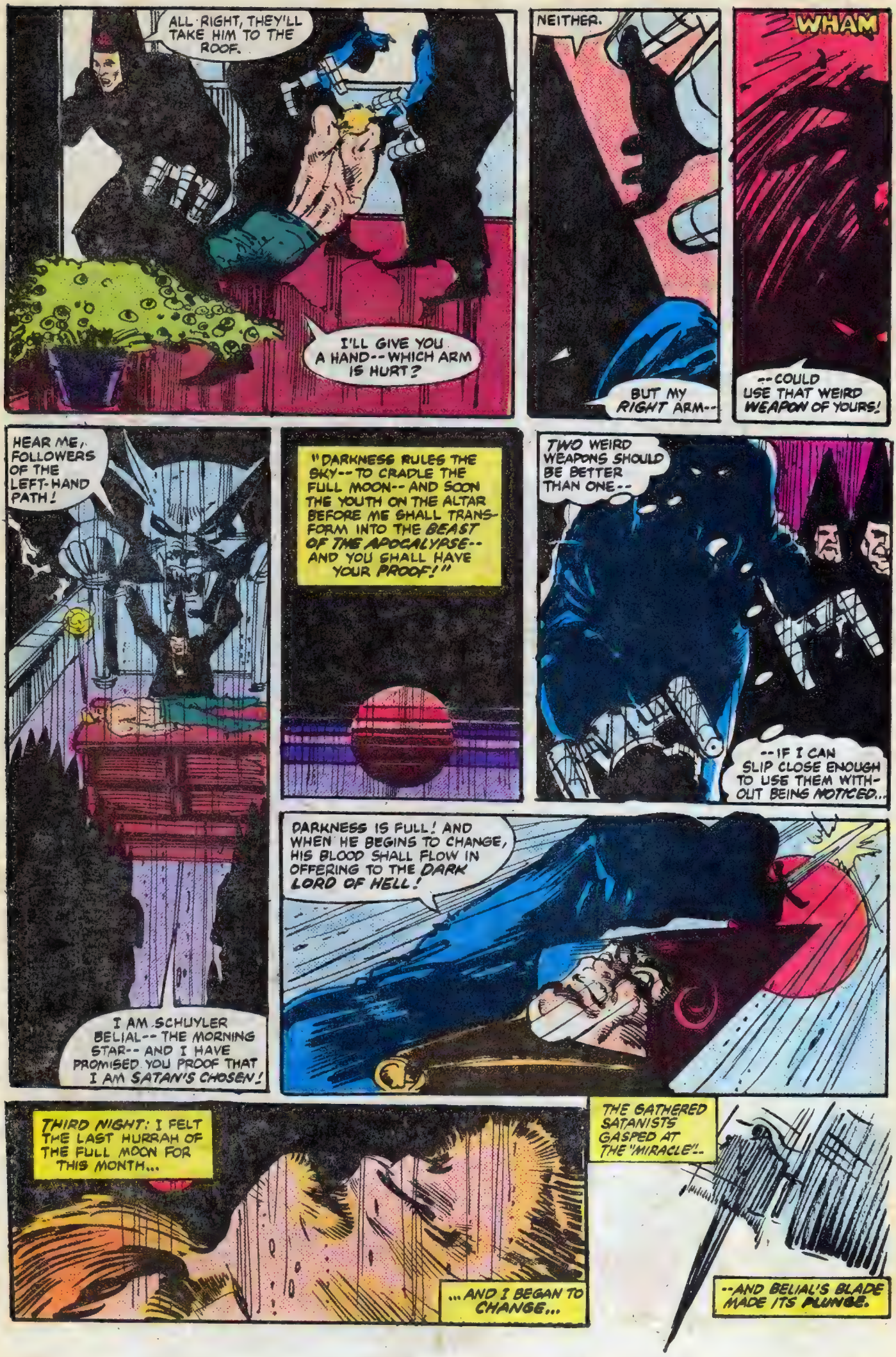
PEESH
KASH
BRASH
BEEP BEEP BEEP
NO RESISTANCE?
NONE SO FAR.
IT'S GETTING LOUDER.
BEEP BEEP BEEP
IN THERE.
A GAME ROOM--BUT IT'S EMPTY...
MAYBE THAT DOOR...
BEEP BEEP BEEP
IN HERE--?
BEEP
BEEP BEEP
TOK
HUH--?!
8
BEEP BEEP BEEP
BEEP BEEP BEEP
THE HOMING DEVICE!

RIGHT THE FIRST TIME, DUNCES.
AND NOTICE, ALSO, THAT ONE OF THE POOL CUES--
--IS MISSING!
KRAK
WAK
NOW, MARLENE! BEAT IT--FAST!
STOMP
SBRATCH
WE'RE ON OUR WAY, MOON KNIGHT--
--AND THERE DOESN'T SEEM TO BE ANY OTHERS OUTSIDE!
KWOK
THEN JUST KEEP GOING, MARLENE--I'LL MEET YOU AT GENA'S DINER IN AN HOUR!
OKAY, FRENCHIE--I FINISHED THE JOB I STARTED THIS MORNING...
NOW, ONE QUICK STOP BEFORE GENA'S--TO DROP OFF THESE CLOWNS WITH FLINT AT THE POLICE STATION.
GENA'S DINER
AN HOUR LATER...
THAT'S HIM--?
BUT HE DON'T LOOK LIKE NO LON CHANEY WERE-WOLF...
MY DEAR GENA, IT IS THREE O'CLOCK OF A SALUBRIOUSLY SOLAR AFTERNOON...
... AND LYCANTHROPY, AS EVERYONE KNOWS--
--IS AN ENDEMICALLY NOCTURNAL PHENOMENON.

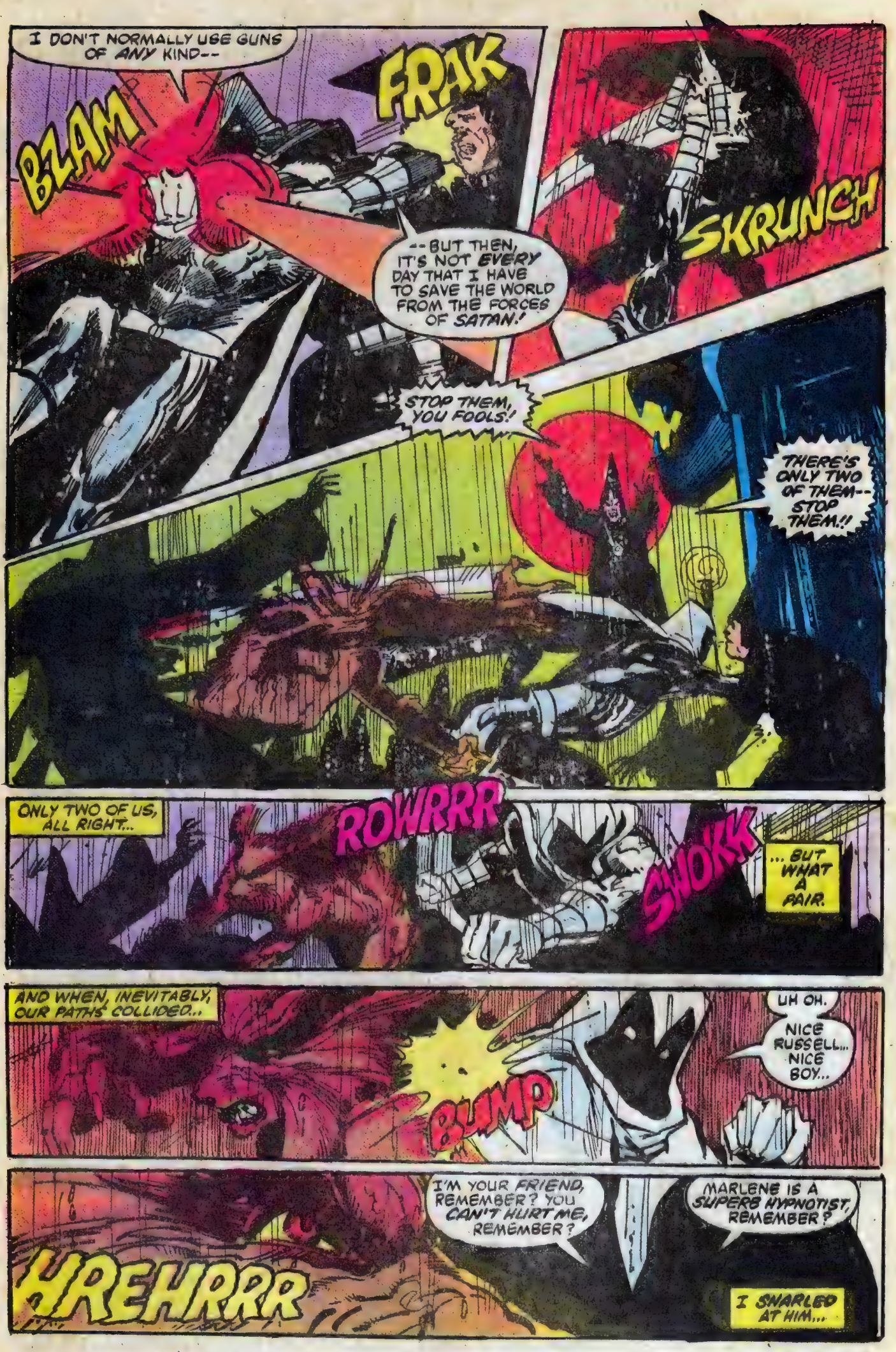

THAT'S EASY FOR YOU TO SAY, CRAWLEY...
SORRY— WE'RE CLOSED
...BUT I STILL SAY HE LOOKS LIKE AN ORDINARY WHITE BOY TO ME.
FOR YOUR CLARIFIED COMPREHENSION, MY DEAR WOMAN, THE VICISSITUDES OF HIS TRANSFORMATION DO NOT MANIFEST THEMSELVES UNTIL...
CRAWLEY, I BEEN MEANIN' TO ASK YOU--
THEM FLIES BUZZIN' YOUR HEAD EVER UNDERSTAND WHAT YOU'RE SAYIN'?
ALL RIGHT, MOON KNIGHT, I GOT THE FORT SECURED.
NOW WHAT?
NOW MARLENE IS GOING TO HYPNOTIZE HIM, GENA.
WAKE UP, RUSSELL-- COME ON, JACK, SNAP OUT OF IT...
GENA, I NEED AN OBJECT TO FOCUS HIS ATTENTION ON--CAN I BORROW YOUR PENDANT?
GIRL, THIS IS A GENUINE PEARL--NOT CULTURED, NEITHER--SO YOU JUST BE REAL CAREFUL WITH IT, HEAR?
AND--
LISTEN TO MY VOICE, JACK RUSSELL-- LOOK AT THE PEARL AND THINK OF IT AS THE MOON... THE BRIGHT GLISTENING ORB OF THE MOON...
IT FILLS YOUR EYES, ALL YOU CAN SEE... FILLS YOUR MIND, ALL YOU CAN IMAGINE...
THE MOON... THE FULL MOON...
AND STIFF HAIR SPROUTS FROM HIS SKIN...
AT THREE O'CLOCK OF A SALUBRIOUSLY SOLAR AFTERNOON--?
NO. NOT NOW, JACK RUSSELL. YOU CAN'T CHANGE NOW. THIS ISN'T REALLY THE MOON-- IT'S JUST A SYMBOL. IT'S NOT EVEN DARK YET.
N-NOT... DARK... NOT TIME TO CHANGE... YET...
THAT'S RIGHT... THIS IS JUST THE MOON IN YOUR IMAGINATION. NOW, WHAT DOES THE FULL MOON DO TO YOU?
IT... CHANGES ME... TURNS ME INTO... WEREWOLF...
THAT'S RIGHT... IT GIVES THE WEREWOLF LIFE... AND WHO IS THE WEREWOLF?
M-ME... I'M THE WEREWOLF...
THEN THE MOON GIVES YOU LIFE, DOESN'T IT?

NOW... WHO STANDS NEXT TO ME?
M-MOON... KNIGHT...
YES... AND HE'S THE EMISSARY OF THE MOON...
...THE SPIRIT OF THE MOON ...THE KEEPER OF THE MOON'S POWERS...
Y-YES... THE SPIRIT OF THE MOON...
AND SO IT IS MOON KNIGHT HIMSELF WHO GIVES LIFE TO THE WEREWOLF... WHO GIVES LIFE TO YOU, JACK RUSSELL...
...AND THIS IS SOMETHING YOU WILL REMEMBER EVEN AFTER YOU BECOME THE WEREWOLF-- MOON KNIGHT IS YOUR FRIEND...
...AND YOU WILL HELP HIM... YOU CANNOT HURT HIM... BECAUSE IF YOU HURT THE GIVER OF YOUR LIFE, YOU KILL YOURSELF. SAY IT.
I MUST... HELP MOON KNIGHT... MUST NOT HURT HIM...
GOOD. YOU WILL AWAKEN WHEN I COUNT TO THREE...
...AND YOU WILL NOT REMEMBER, BUT THE WEREWOLF WITHIN YOU WILL REMEMBER.
HERE GENA-- NOT A SCRATCH OR CRATER ON IT.
ONE...
...TWO...
...THREE.
IT WORKED?
PERFECTLY.
GREAT-- BECAUSE I'M SUDDENLY STARVING. ANYTHING TO EAT IN THIS JOINT?
HOODOO... OUT AN' OUT HOODOO.
AND SAY, WHATCHOO MEAN ANYTHING-TO-EAT-IN-THIS-JOINT? YOU BET YOUR HAIRY HIDE THERE'S PLENTY TO EAT IN THIS JOINT!
TEN PAST FIVE...
I ASSURE YOU, EVERYTHING WILL BE FINE-- MY MEN WILL RETURN THE BEAST TO US IN PLENTY OF TIME.
666
THEY'D BETTER, BELIAL, OR--
BEEP BEEP BEEP
YOU SEE--? THAT MUST BE THEM!
YES? ASMODEUS? IS THAT YOU?
}SPUT CRACKLE YEAH, MORNING STAR... }SPUTE SORRY ABOUT THE STATIC }SPIT BUT THERE'S INTERFERENCE FROM THE BUG IN HIS SCALP...
}SPUTE I LOST THE OTHER THREE TO MOON KNIGHT }SPITE BUT I GOT THE BEAST }CRACKLE
THEN BRING HIM HERE AT ONCE-- SO THE BLOOD RITUAL CAN PROCEED AS SCHEDULED!

YOU SEE, DOUBTERS?! YOU SHALL HAVE YOUR PROOF--JUST AS I PROMISED--TONIGHT!
WHILE--
"IS THERE ANYTHING TO EAT IN THIS JOINT"... HMPH!
DELICIOUS, GENA. SO, MOON KNIGHT, YOU STILL MAKING GOOD BOUNTIES?
I DON'T WORK FOR MONEY ANYMORE, RUSSELL. GOT ENOUGH TO LAST ME.
JUST FIGHTING CRIME OUT OF THE GOODNESS OF YOUR HEART?
SOMETHING LIKE THAT. HOW ABOUT YOU? ANY CLOSER TO A CURE?
NOPE...
... BUT AT LEAST THE WEREWOLF HASN'T KILLED ANYONE INNOCENT YET--AND THANK GOD HE SEEMS TO PREFER GAME FLESH TO...
KLANK
...HUMAN.
SUDDENLY NOT HUNGRY...
IT'S TIME ANYWAY--FRENCHIE'S MADE HIS CALL BY NOW.
READY TO PLAY DEAD AGAIN?
AS READY AS I'LL EVER BE.
THEN LET'S GO--WE'VE GOT A DATE WITH THE DEVIL.
THE SKY ABOVE 666 FIFTH AVENUE BEGINS TO DARKEN...
SOON THE MOON WILL BE OUT.
666
WHERE IS HE--?
DING
SAID HE WAS COMING UP ON THE ELEVATOR...
HERE--CAN'T HOLD HIM ANYMORE--HURT MY ARM RECAPTURING HIM...
IT'S ABOUT TIME--BELIAL WOULD'VE HAD OUR HEADS IF YOU HADN'T GOTTEN HERE BEFORE DARK.

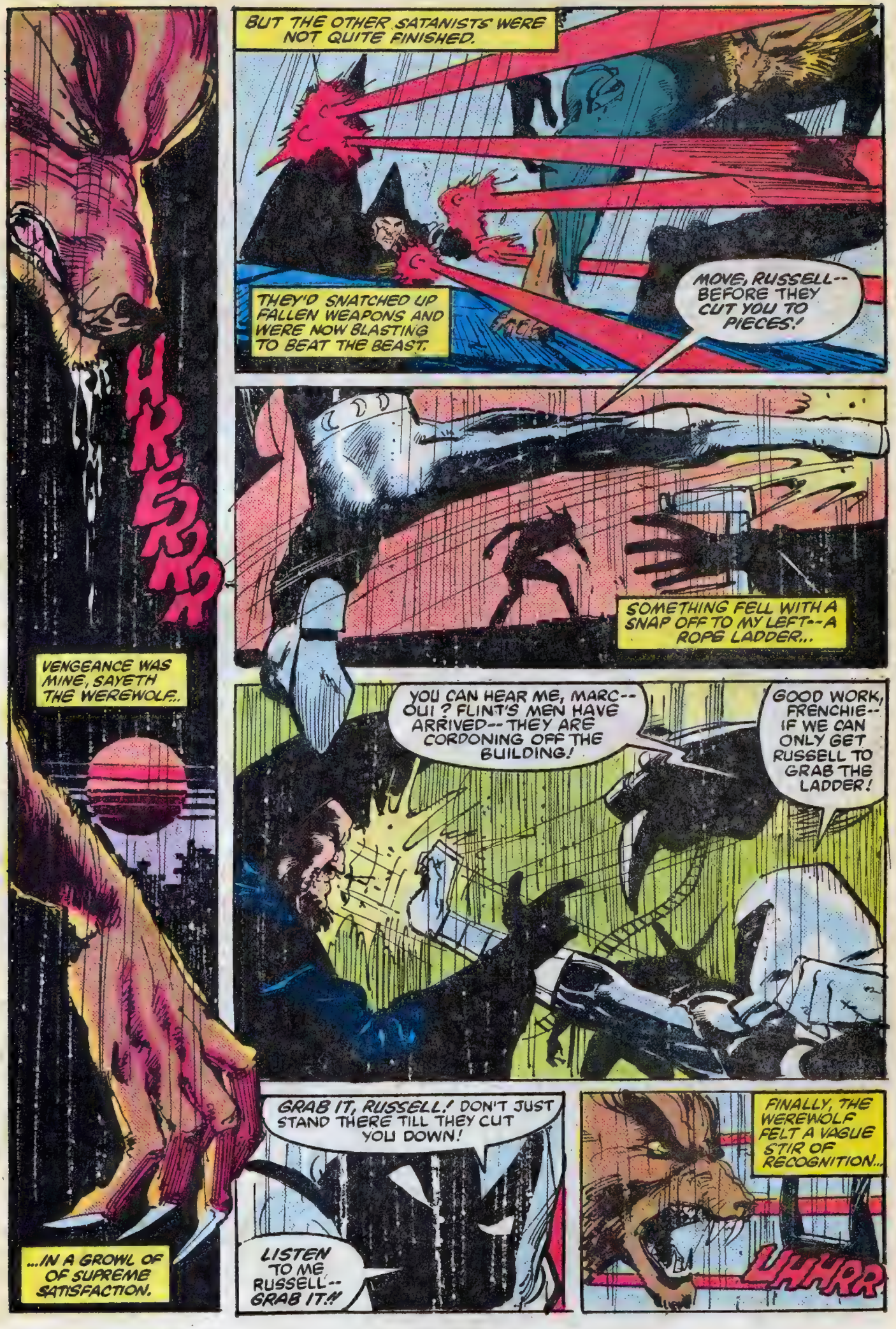

ALL RIGHT, THEY'LL TAKE HIM TO THE ROOF.
I'LL GIVE YOU A HAND--WHICH ARM IS HURT?
NEITHER.
BUT MY RIGHT ARM--
WHAM
--COULD USE THAT WEIRD WEAPON OF YOURS!
HEAR ME, FOLLOWERS OF THE LEFT-HAND PATH!
I AM SCHUYLER BELIAL--THE MORNING STAR--AND I HAVE PROMISED YOU PROOF THAT I AM SATAN'S CHOSEN!
"DARKNESS RULES THE SKY--TO CRADLE THE FULL MOON--AND SOON THE YOUTH ON THE ALTAR BEFORE ME SHALL TRANSFORM INTO THE BEAST OF THE APOCALYPSE--AND YOU SHALL HAVE YOUR PROOF!"
TWO WEIRD WEAPONS SHOULD BE BETTER THAN ONE--
--IF I CAN SLIP CLOSE ENOUGH TO USE THEM WITHOUT BEING NOTICED..
DARKNESS IS FULL! AND WHEN HE BEGINS TO CHANGE, HIS BLOOD SHALL FLOW IN OFFERING TO THE DARK LORD OF HELL!
THIRD NIGHT: I FELT THE LAST HURRAH OF THE FULL MOON FOR THIS MONTH...
...AND I BEGAN TO CHANGE...
THE GATHERED SATANISTS GASPED AT THE "MIRACLE"..
--AND BELIAL'S BLADE MADE ITS PLUNGE.

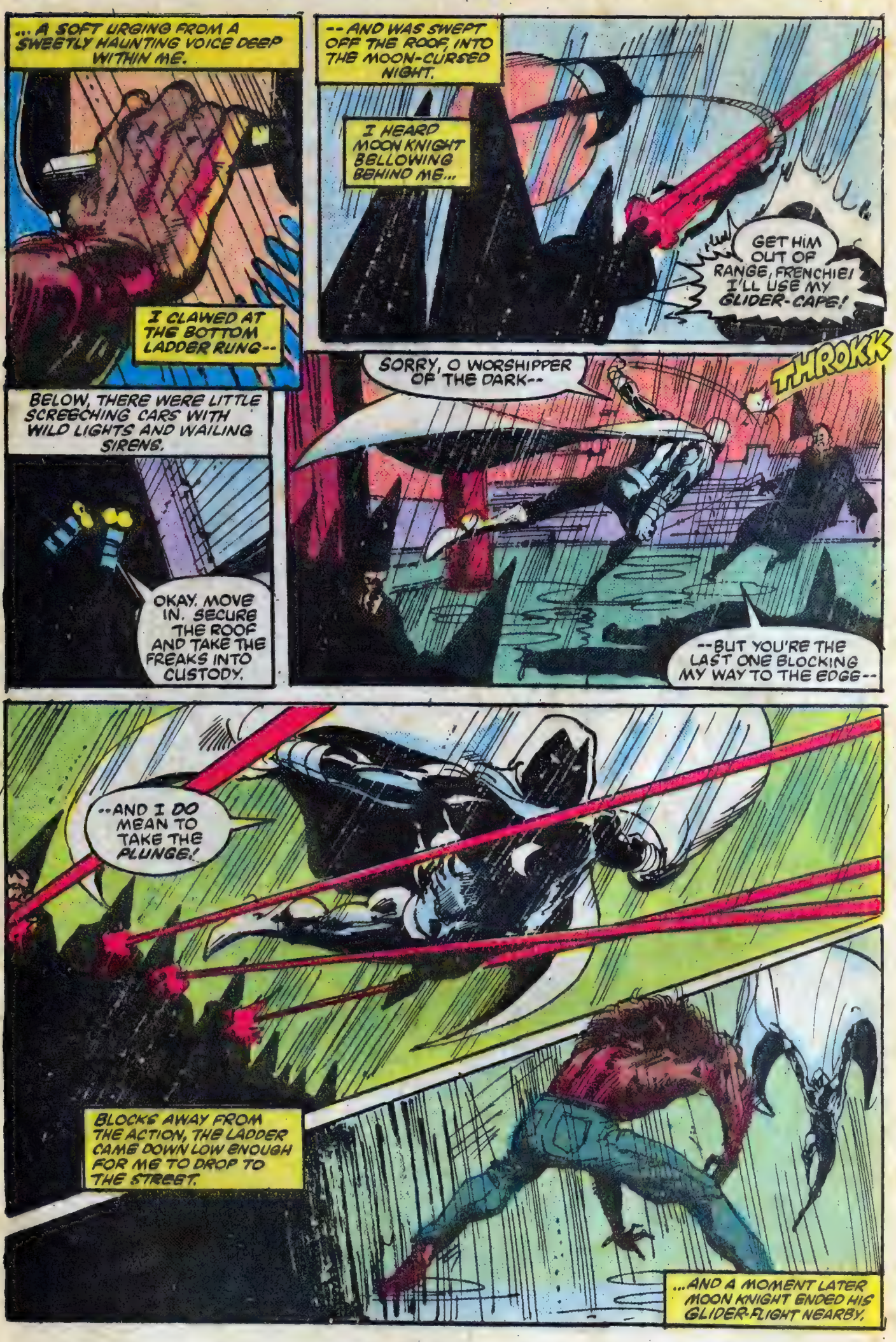
THAT'S WHEN MOON KNIGHT BLEW HIS COVER--AT THE LAST POSSIBLE MOMENT, NO LESS--
--BY ZAPPING THE SILVER DAGGER OUT OF BELIAL'S HAND.
BZAM
IT HAD BEEN SOME THREE INCHES FROM MY HEART.
AN IMPOSTER! IT'S MOON KNIGHT!
NOW, RUSSELL! NOW!!
I DON'T KNOW IF I WAS ACTUALLY OBEYING HIM;--
--BUT I JUMPED INTO THEIR UGLY FACES WITH RELISH NONETHELESS.
AFTER THE CHILL OF THE STONE ALTAR ON MY BACK, I WANTED TO WARM UP FAST--AND DID.
YOU WANT A SHOOT-OUT AT THE HADES CORRAL, SCUM--?!
BZAM
BZAM
COME ON, THEN--I'LL MATCH YOU BLAST FOR WEIRD BLAST!


I DON'T NORMALLY USE GUNS OF ANY KIND--
BLAM
FRAK
SKRUNCH
--BUT THEN, IT'S NOT EVERY DAY THAT I HAVE TO SAVE THE WORLD FROM THE FORCES OF SATAN!
STOP THEM, YOU FOOLS!
THERE'S ONLY TWO OF THEM-- STOP THEM!!
ONLY TWO OF US, ALL RIGHT...
ROWRRR
SHOKK
... BUT WHAT A PAIR.
AND WHEN, INEVITABLY, OUR PATHS COLLIDED...
BUMP
UH OH.
NICE RUSSELL... NICE BOY...
HREHRRR
I'M YOUR FRIEND, REMEMBER? YOU CAN'T HURT ME, REMEMBER?
MARLENE IS A SUPERB HYPNOTIST, REMEMBER?
I SNARLED AT HIM...

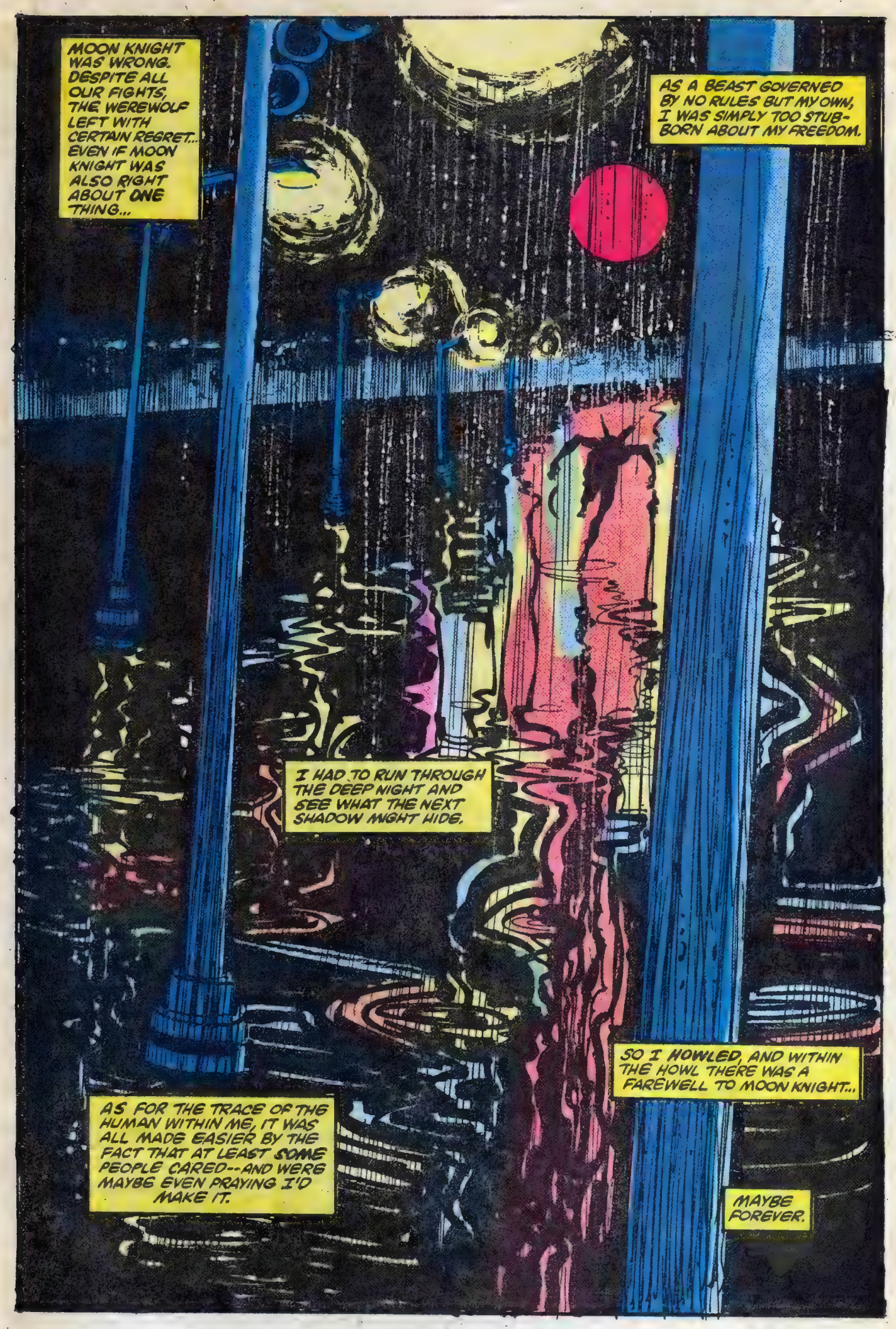
...THEN WHIRLED TO SAVAGE THE SATANISTS...
...WITH AN OLD ENEMY--AND A NEW FRIEND--FIGHTING AT MY SIDE.
ROWRRRR
GOOD OLE MARLENE...
IT FELT GOOD...
...ALMOST AS GOOD AS RIPPING THROUGH THEIR HATED FLESH.

THEN I SPOTTED BELIAL HIMSELF, BACKING AWAY TO THE EDGE OF THE ROOF...
... AND I CLOSED ON HIS TREMBLING BLUBBER.
N-NO!
HE SHRIEKED AND GIBBERED, GAPING AT THE BEAST OF HIS OWN PERSONAL APOCALYPSE...
THE SOUND ONLY MADE MY BLOOD RUN HOTTER...
... AND HOTTER STILL...
... UNTIL I HOWLED...
AND HE SCREAMED...
...AND THE HIDEOUS SOUNDS BECAME ONE.


BUT THE OTHER SATANISTS WERE NOT QUITE FINISHED.
THEY'D SNATCHED UP FALLEN WEAPONS AND WERE NOW BLASTING TO BEAT THE BEAST.
MOVE, RUSSELL-- BEFORE THEY CUT YOU TO PIECES!
SOMETHING FELL WITH A SNAP OFF TO MY LEFT--A ROPE LADDER...
YOU CAN HEAR ME, MARC-- OUI ? FLINT'S MEN HAVE ARRIVED-- THEY ARE CORDONING OFF THE BUILDING!
GOOD WORK, FRENCHIE-- IF WE CAN ONLY GET RUSSELL TO GRAB THE LADDER!
GRAB IT, RUSSELL! DON'T JUST STAND THERE TILL THEY CUT YOU DOWN!
LISTEN TO ME RUSSELL-- GRAB IT!
FINALLY, THE WEREWOLF FELT A VAGUE STIR OF RECOGNITION...
UHHRR
HRRRR
VENGEANCE WAS MINE, SAYETH THE WEREWOLF...
...IN A GROWL OF OF SUPREME SATISFACTION.


... A SOFT URGING FROM A SWEETLY HAUNTING VOICE DEEP WITHIN ME.
I CLAWED AT THE BOTTOM LADDER RUNG--
-- AND WAS SWEPT OFF THE ROOF INTO THE MOON-CURSED NIGHT.
I HEARD MOON KNIGHT BELLOWING BEHIND ME...
GET HIM OUT OF RANGE, FRENCHIE! I'LL USE MY GLIDER-CAPE!
BELOW, THERE WERE LITTLE SCREECHING CARS WITH WILD LIGHTS AND WAILING SIRENS.
OKAY. MOVE IN. SECURE THE ROOF AND TAKE THE FREAKS INTO CUSTODY.
SORRY, O WORSHIPPER OF THE DARK--
THROKK
--BUT YOU'RE THE LAST ONE BLOCKING MY WAY TO THE EDGE--
--AND I DO MEAN TO TAKE THE PLUNGE!
BLOCKS AWAY FROM THE ACTION, THE LADDER CAME DOWN LOW ENOUGH FOR ME TO DROP TO THE STREET.
...AND A MOMENT LATER MOON KNIGHT ENDED HIS GLIDER-FLIGHT NEARBY.

WE FACED EACH OTHER, FOR LONG MOMENTS, ACROSS THE DESERTED STREET...
I TURNED AND SPRINTED LITHELY FOR THE MOON.
ARE YOU GOING TO LET ZEE WEREWOLF GO, MARC?
... BUT MARLENE'S HYPNOTIC SPELL CAN'T LAST FOR-EVER...
... AND EVEN THOUGH I HATE TO AGREE WITH BELIAL ON ANY SCORE... THE WERE-WOLF IS A BEAST, AT LEAST UNDER THE MOON...
HE'S ALREADY GONE, FRENCHIE-- HIS FUTURE IS IN OUR HANDS NOW.
AND IT'S PROBABLY BETTER THIS WAY. FOR A MOMENT, I THOUGHT I MIGHT BE ABLE TO KEEP HIM UNDER CONTROL.
... AND HE SIMPLY CRAVES HIS FREEDOM TOO MUCH TO CARE ABOUT SOMEONE WHO KEPT HITTING HIM OVER THE HEAD...


MOON KNIGHT WAS WRONG. DESPITE ALL OUR FIGHTS, THE WEREWOLF LEFT WITH CERTAIN REGRET... EVEN IF MOON KNIGHT WAS ALSO RIGHT ABOUT ONE THING...
AS A BEAST GOVERNED BY NO RULES BUT MY OWN, I WAS SIMPLY TOO STUBBORN ABOUT MY FREEDOM.
I HAD TO RUN THROUGH THE DEEP NIGHT AND SEE WHAT THE NEXT SHADOW MIGHT HIDE.
SO I HOWLED, AND WITHIN THE HOWL THERE WAS A FAREWELL TO MOON KNIGHT...
AS FOR THE TRACE OF THE HUMAN WITHIN ME, IT WAS ALL MADE EASIER BY THE FACT THAT AT LEAST SOME PEOPLE CARED--AND WERE MAYBE EVEN PRAYING I'D MAKE IT.
MAYBE FOREVER.

BULLPEN BULLETIN SPECIAL

FINALLY!

At last! Possibly the most often-delayed, long-awaited interview of all time!

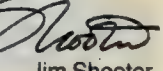
BILL SIENKIEWICZ

...is one of the truly outstanding artists in the comics field or any other. I asked him these questions:

J.S.: *Care to tell the fans how your name is pronounced?*
BILL: Bill.
J.S.: *So it's going to be that kind of interview, eh? Okay, Mr. Sin-Keh'-vitch, why don't we get the obligatory how-did-you-get-into comics question out of the way.*
BILL: Okay. It was about 16 years of drawing comics for myself and friends, three years of art college, one month of getting my portfolio together – all culminating in three hours of intense volleying, in which I went from DC to Continuity to Marvel. DC had no work for me because of the implosion (when almost half of their titles were cancelled). So they sent me to see Neal, who called you—
J.S.: *Yeah. Neal recommended that I take a look at your stuff.*
BILL: So I came over, showed you my samples – mostly pictures of DC characters – and left with my first job. It was a Shanna story. Soon thereafter, Ralph Macchio gave me my first Moon Knight script... and I've been drawing him ever since. Moon Knight, that is...
J.S.: *You decided to give up MK recently. Why?*
BILL: After the story in issue #26, "Hit It," I was ready to move on. I felt that I'd climbed as high as I could with MK, for now. I knew I couldn't sustain it – it was either turn around onto other things.
J.S.: *Tell me more about "Hit It."*
BILL: I could talk for hours about it and the whole national problem of child abuse... and the art, how I was trying to express music, jazz, rhythm visually on paper... I felt it worked.
J.S.: *Gotcha. Okay, you're done with MK, Now what?*
BILL: I'm going to paint a *Dazzler* cover, or two, or six... maybe do a Graphic Novel. I want to do some color work. I don't have a lot of specific ideas yet, but I want to go after something that people say can't be done – and do it.
J.S.: *Does Editor Denny O'Neil really fall asleep during plotting sessions, or is that just a vicious rumor Frank Miller started?*
BILL: It's the vicious truth. Denny can fall asleep doing the polka.
J.S.: *Doesn't it ever astound you how well you can draw? Do you get up in the morning and rush to the drawing board to find out if it was all a dream?*
BILL: Sometimes I'm happy with how things turn out, but it's *never* easy. Getting complacent, thinking you can draw really well, that's the beginning of the end.
J.S.: *Here's a 'Miss America question.' How would you change the world if you could?*
BILL: Bring back Bert Parks.
J.S.: *You vacationed in Europe with your beautiful, successful, intelligent, executive-careerperson wife, Franki, recently. How was it? Europe, that is...*
BILL: Great. It's a place to me now, not just a shape on a map. The people there treat artists well.
J.S.: *How so?*
BILL: I was doing a sketch of this old fellow in Pompadour Center, and a crowd gathered around me including other artists who were doing caricatures nearby. They seemed to be very respectful – for instance, if a passerby would inadvertently block my view, one of the onlookers would rush over and ask them to move. The French, especially, seem to hold artists in very high regard. Tres bien.
J.S.: *You live near artists Brent Anderson, Joe Chiodo, and Terry Austin, right? Is that different from living near normal people?*
BILL: Yesterday, when I was going to the studio, Terry was on the roof of the porch. I said, "Don't jump! Let's go to the Dairy Queen, instead! (Going to the D.Q. is a suburban panacea... good for whatever ails you.) If you still want to kill yourself later, we'll stuff your ears full of tuna fish and hold the cat to your head." He laughed so hard he almost fell to his death. It turned out he was just cleaning windows. Yes, folks – Terry Austin *does* do windows. And he works cheap!
J.S.: *How did you break your hand recently?*
BILL: I plead the fifth... but it *could* have something to do with cable TV and frozen yogurt. Then again, it might not.
J.S.: *That's a dandy place to end. Thanks, Bill!*

NEXT MONTH...

The long-awaited Frank Miller interview... maybe. Or something equally wonderful. I hope. Hang in there!



Jim Shooter

THE MIGHTY MARVEL CHECKLIST

☐ **MARVEL TWO-IN-ONE #98** — Written by DAVID MICHELINIE. Pencils by RON WILSON. Inks by FRANK GIACOIA. The **Thing**, and **Franklin Richards**.

☐ **TEAM AMERICA #11** — Plot by JIM SHOOTER. Script by TOM DeFALCO. Pencils and inks by DAVE SIMONS. Guest starring the **Ghost Rider**.

☐ **KA-ZAR #25** — Written by BRUCE JONES. Breakdowns by RON FRENZ. Finishes by ARMANDO GIL. Plus, *Tales of Zabu*, by BRUCE JONES and VAL MAYERIK.

☐ **THE NEW MUTANTS #2** — Written by CHRIS CLAREMONT. Pencils by BOB McLEOD. Inks by MIKE GUSTOVICH.

☐ **DAREDEVIL #193** — Written by LARRY HAMA. Pencils and inks by KLAUS JANSON.

☐ **DARK CRYSTAL #1** — Written by DAVID ANTHONY KRAFT. Pencils by BRET BLEVINS. Inks by VINCENT COLLETTA.

☐ **SPIDER-WOMAN #49** — Written by ANN NOCENTI. Pencils by BRIAN POSTMAN. Inks by SAM DeLAROSA.

☐ **AMAZING SPIDER-MAN #238** — Written by ROGER STERN. Breakdowns by JOHN ROMITA, JR. Finishes by FRANK GIACOIA.

☐ **CAPTAIN AMERICA #280** — Written by J.M. DeMATTEIS. Pencils by MIKE ZECK. Inks by JOHN BEATTY.

☐ **THOR #330** — Written by ALAN ZELENETZ. Breakdowns by BOB HALL. Inks by VINCE COLLETTA.

☐ **GHOST RIDER #79** — Written by J.M. DeMATTEIS. Pencils by BOB BUDIANSKI. Inks by KEVIN DZUBAN.

☐ **MOON KNIGHT #29** — Written by DOUG MOENCH. Pencils and inks by BILL SIENKIEWICZ.

☐ **INDIANA JONES #4** — Written by DAVID MICHELINIE. Pencils by RON FRENZ. Inks by DANNY BULANADI.

☐ **DOCTOR STRANGE #58** — Written by ROGER STERN. Pencils by DAN GREEN. Finishes by TERRY AUSTIN.

☐ **INCREDIBLE HULK #282** — Written by BILL MANTLO. Breakdowns by SAL BUSCEMA. Finishes by JOE SINNOTT.

☐ **AVENGERS #230** — Written by ROGER STERN. Breakdowns by AL MILGROM. Finishes by JOE SINNOTT.

☐ **CONAN #145** — Written by ALAN ZELENETZ. Pencils by RICH HOWELL. Inks by BOB CAMP.

☐ **MARVEL TALES #150** — Special *double-sized* issue, reprinting **Amazing Spider-Man Annual #1** by STAN LEE and STEVE DITKO.

☐ **X-MEN #168** — Written by CHRIS CLAREMONT. Pencils by PAUL SMITH. Inks by BOB WIACEK.

☐ **ROM #41** — Written by BILL MANTLO. Breakdowns by SAL BUSCEMA. Finishes by IAN AKIN and BRIAN GARVEY.

☐ **POWER MAN/IRON FIST #92** — Written by KURT BUSIEK. Breakdowns by DENYS COWAN. Finishes by MEL CANDIDO.

☐ **G.I. JOE #10** — Written by LARRY HAMA. Pencils by MIKE VOSBURG. Inks by CHIC STONE.

☐ **FANTASTIC FOUR #253** — Written, penciled and inked by JOHN BYRNE.

☐ **MARVEL TEAM-UP #128** — Written by J.M. DeMATTEIS. Pencils by KERRY GAMMILL. Inks by MIKE ESPOSITO. **Spider-Man** and the **Captain America**. Plus, a special ***photo-cover*** and an interior ***photo-feature!***

☐ **IRON MAN #169** — Written by DENNIS O'NEIL. Pencils by LUKE McDONNELL. Inks by STEVE MITCHELL.

☐ **PETER PARKER, THE SPECTACULAR SPIDER-MAN #77** — Written by BILL MANTLO. Pencils by AL MILGROM. Inks by JIM MOONEY.

☐ **DEFENDERS #118** — Written by J.M. DeMATTEIS. Pencils by DON PERLIN. Inks by HILARY BARTA.

☐ **STAR WARS #70** — Written by JO DUFFY. Breakdowns by KERRY GAMMILL. Finishes by TOM PALMER.

☐ **MASTER OF KUNG FU #123** — Written by ALAN ZELENETZ. Pencils by WILLIAM JOHNSON. Inks by MEL CANDIDO.

☐ **THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE #4** — Covering Dragon-Man through Gypsy Moth, featuring art by JOHN BYRNE, FRANK MILLER, PAUL SMITH, MIKE ZECK and KEITH POLLARD, all inked by JOSEF RUBINSTEIN.

☐ **WHAT IF #38** — *"What If the Marvel Super Heroes Faced Old Age?"* **Vision/Scarlet Witch** by DAVID MICHELINIE, PATY COCKRUM, and ANDY MUSHYNSKY; **Captain America** by RICH MARGOPOULOS, DAN REED, and MIKE ESPOSITO; **Daredevil** written, penciled and inked by ALAN KUPPERBERG.

MARVEL MAGAZINES

☐ **SAVAGE SWORD OF CONAN #86** — Written by MICHAEL FLEISHER. Breakdowns by GIL KANE. Finishes by ZORAN VANJAKA. Cover painting by EARL NOREM.

☐ **MARVEL AGE #1** — In a similar format to the *Marvel Guide to Collecting Comics*, this is the magazine you've been demanding. Sixteen monthly pages of inside news and *complete* coming attractions info from Mighty Marvel, all yours for a mere one fourth of a dollar. On sale through direct channels only.

☐ **BLIP #1** — An all-new magazine devoted to the ultimate pastime of the 1980's *Video Games!* For an exciting, informative look at the world of video madness, done in the inimitable Marvel manner, miss it not!

MARVEL GRAPHIC NOVELS

#5: THE X-MEN — Written by CHRIS CLAREMONT. Pencils and inks by BRENT ANDERSON. Colors by STEVE OLIFF. *God Loves, Man Kills.* Devastating.

SPECIAL EVENTS

☐ **WARLOCK #5** — Continuing our high-quality format re-presentation of the JIM STARLIN's cosmic pièce de résistance. The stories herein are from **Warlock #15, Marvel Team-Up #55,** and **Avengers Annual #7.**

☐ **OBNOXIO VS. THE X-MEN #1** — Written, penciled and inked by ALAN KUPPERBERG. *Crazy Magazine*'s notorious clown takes on the uncanny mutants in a saga unlike *anything* you might be expecting.

KNIGHT MAIL

% MARVEL COMICS GROUP
387 Park Avenue South
New York, New York 10016

DENNY O'NEIL
EDITOR
LINDA GRANT
ASSISTANT EDITOR

Dear Doug, Bill and Denny,

I just returned from seeing the movie *The Road Warrior*, so you've got a pretty good idea of how adrenalined I feel. Immediately upon returning home, I consumed MOON KNIGHT #25 and #26.

The former is not the typical pompous anniversary issue. My restless spine and tumbling brain remained intact, still accounting for the aftermath of watching that movie. It was a strange coincidence to lay eyes upon Black Spectre, as he reminded me of several futuristic "tough guys" portrayed in *TRW*. The story ("Black Spectre") was very believable; too common are the emotional problems of a Viet Nam veteran, coming home to an empty house, refused by his family, refused by his boss, refused by other employers, forced to take an underpaying job, forced to become an alter-ego against his will. I couldn't blame Carson Knowles, for he is one of the many victims of bickering politicians who suckered the nation's youth into a war the United States had no business with. I hope Knowles met an agreeable fate.

"Hit It" in #26 also told the story of someone gone wrong, triggered by emotional disarray. Why can't Moon Knight understand people like this? Fortunately, Joe didn't end up with doom on his hands.

The second story was a change. This time the villain's past isn't defined, so we can share MK's will to avenge the character. Keith Pollard's version of Moon Knight was good, but I'd like to point out that the crescents on MK's belt are set up in a different way than Bill Sienkiewicz's, and even in Bill's stories, they often change direction. No real problem, though.

All in all, three stories to fill up a gloomy night. You haven't fallen on your noses yet.

Leon Zivkovic
224 East 26th Street
Paterson, NJ 07514

Dear Moon Men,

MOON KNIGHT #26 was a cogent, tense, and powerful excursion into violence. Doug's staccato (i.e. short, detached) description and Bill's legato (i.e. smooth and connected) illustrating created an aural loom that weaved a jazzy improvisation, which culminated in a dizzying climax: "... once started, the drum beats blood red ... forever."

Forever, Doug? No, it's not true! Feed me that kind of truth and I'll spit it out. Throw it back at me and *I'll hit it!* (whoops)

Seriously though, Doug, "forever"? There's no need to be so fatalistic, is there? If there's one goal that everyone should be trying to achieve, it's the attainment of self-actualization, which is the embodiment of the three truths of man: 1) what a person thinks he is, 2) what other people think he is, and 3) what he really, in fact, is. The paradox lies in the fact that a person is always changing, learning, and growing, and cannot be fixed. A person becomes elevated like the caterpillar that graduates into a butterfly. If this all sounds like digression, it is not. The point is that we all have the potential to change and as long as there is a possibility for change, nothing need stay the same "forever."

Please don't misunderstand me, Doug—your point is well taken. Society only produces social thoughts: subliminal slogans or rather words that smack with the power of a command. I particularly appreciated the many examples (i.e. sports, music, daily routine —hitting the TV, child abuse, etc.) given to illustrate how we have incorporated the idea to "hit it" in our daily lives. Let's hope awareness will inspire change.

One final thought: "the drum beats blood red" this issue, but you insist *Moon Knight*—the magazine and the character—are fluid and sensitive to growth and change. Okay, how about a story in which the drum beats a blue shade of peace? All I'm really asking for is a story that isn't so cynical and so fatalistic in its conclusion. That's all I ask, I leave it up to you to fill in the details ...

I look forward to all your endeavors.

Russell Hyland
118 Rogers Road
Middletown, CT 06457

Dear Doug, Bill and the rest of you Marvelous entertainers:

Thank you for MOON KNIGHT #26. I am eighteen, and have seen more than one friend abused by their parents. It was finally stopped by the authorities, but it left both physical and psychological scars. Thanks for sharing your views.

Thanks also for the page of a certain blond-haired vocalist. If success was synonymous with the word "song" than I'd have to say, "Let the *Song* Remain the Same."

Mark Rhodes
4140 N Melvina
Chicago, IL 60634

Dear Knight People,

Well, you've finally done it, you've taken artistry and writing and coloring and put it together to make a masterpiece, a living poem. "Hit It" in #26 must have been the best story so far, simply because it was realistic and people could relate to it in many ways.

Joe Shields
37 Highgate Ctr
Vermont 05459

Dear Denny, Doug and Bill—

The cover! The art! But, most of all, the story! It goes far beyond anything which I had ever read in comic format. In fact, #26's "Hit It" was an experience for me. I'll swear that I was there, witnessing the senseless violence and the crowning act. The impact was truly awesome. A thousand thanks!

Kevin Lemke
1410 N Fir
Glencoe, MN 55336

Response to "Hit It" has been raw, direct, and very real. But perhaps the best and most thought-provoking letter we received on the subject is the following ...

Dear Denny:

I found the story "Hit It! in *Moonknight* #26 to be one of the most powerful ... and troubling ... stories you have done. As a person who works in the child abuse prevention field, I want to thank you for bringing the terrible effects of beating children to an audience that may not always get such information. At the same time, I want to express my concern over the misconceptions the story may have created.

There is no question that violence brings more violence. We know, for example, that most violent criminals in this society were abused children. We also know that most people who abuse their children were abused themselves during their childhood. We know abused kids for whom there is no intervention often develop terrible feelings of guilt and anger, and that eruptions such as those pictured in *Moonknight* #26 certainly do occur. The anger felt at the offending parent is often misdirected toward others and, as you showed, toward oneself. Let me just add that the graphics ... both in concept and in the final realizations ... were brilliant, adding to the power of the message.

My concern is that there is no balance to the self-destructive fury created by an abusive childhood. Whenever I speak to students about the problem of child abuse, I am very careful to point out that a lot of abused kids grow into healthy, exceptional, loving adults. A lot of the time they need help to get there and have to find ways of tapping some kind of inner personal strength to do it, but the success stories are real. Some of the best parents in the world are the exact opposites of their parents, who abused them.

Without this other message ... that you *can* get through it without turning to violence in your own life ... the impression is left that abused kids invariably become violent adults. Your readers must not be left with this as the only message.

Meanwhile, thanks for daring to deal with this very painful subject. Once again Marvel has dared to do what other publications do not. I just hope that your readers understand the seriousness of child abuse as a social issue and the need to stress the positive alternatives for abused kids so that stories like "Hit It!" do not become the norm in real life.

Paul M. Crissey
Coordinator
Contra Costa Child Abuse
Prevention Program
2253 Concord Boulevard
Concord, CA 94520

We hope that the appearance of your thoughtful letter here will help provide at least some of that balance—the alternative message—that we wholeheartedly agree with you is so important. Thanks for writing, Paul. We're glad you found our efforts worthwhile.

Dear Knight People,

I have trouble finding words to describe MOON KNIGHT #26. Powerful? Moving, perhaps? Classical? Yes. Superb? Definitely.

"Hit It" was the best story I have ever read, and will probably be the best I ever will. The scripting was terrific and the artwork was excellent. The story had feeling, something sadly lacking in most comics today. It dealt with a realistic, human subject rather than the "Let's save the universe today" plot so commonly found in many titles today.

I feel that the creators of MOON KNIGHT are the most inspired people in the field. Long live the Moon Knight!

Crawfold Smith
128 Summit Dr.
York, PA 17403

Dear loonies,

MOON KNIGHT has a lot of potential, which is why I keep buying it.

You haven't been living up to it, which is why I'm writing. You just fell on your nose. And not through "exploring limits." Basically, "Hit It" was just a lousy piece of writing.

The whole plot was explained on the cover; the whole story could have been told in ten words. The art was wonderful. But the constant repetition of "hit it, hit it," not only detracted from the initial impact, it got ridiculous. Embarrassingly ridiculous. And the poetry was *really* bad. Here's hoping for a much-heeded breakthrough into what MOON KNIGHT *should* be.

Dian Hardison
7215 Ralph #6
Norfolk, VA 23505

Dear Denny, Ralph, and the rest of the MK gang,

Its been over a year since I last wrote a letter to any comic, but J. Kenneth Riviere's letter in MOON KNIGHT #26 prompted me to write. You see, I met Ken when he lived here in Athens, Ga., last year, and frankly from what I saw of him (though I only talked to him for several hours) I'm surprised that he would write a letter just so it would be critical.

Ken asks what MK's motivation is, and he then asks if it might be greed. Though he did accept payment in #21, and he did hint that he was, we can easily disprove that by his words. MK says that even though he has money to burn, he doesn't mind picking up some extra. At the end of this same issue, he gives the money to Brother Voodoo, so it's safe to assume that greed is not a motive. Ken follows up that suggestion with a line asking why MK might carry out his activities because of guilt. Has Ken forgotten what happened in MK #1? Because of Marc Spector's intervention, Bushman was able to kill Marlene's father. That would certainly be a cause for a man to feel some guilt, I think it would also be safe to say that MK's actions could be a way of making up for his mercenary past.

Ken then goes into a long discussion on old friends, etc., and about situations where there is no clear cut way of telling what's right and what isn't. He says that he doubts whether Doug and Bill could do a story along those lines. I think he spoke a bit too soon on this point. I personally think you did an extremely good job of doing something in this vein in MK #24. MK's indecision about whether to let Scarlet have her revenge was a true masterwork, and a person would be hard pressed to call Scarlet a villain or a heroine.

I admit that Moon Knight can sometimes be hard to sympathize with, but not everybody has a pair of silver longjohns hanging in their closet. It seems to me that MK is one of the people who often keeps his emotions locked within him, and this could cause him to become schizophrenic. His line of "work" would surely lead to stress and tension, and though I'm no psychology major, it would seem that this would cause a person, even a hero, to become somewhat unbalanced. I think the operative that Ken uses is "classic." Could it just be that MK is *not* a classic case? It was quite clear around issue #10 that MK had a problem, but I think that is pretty much in his past now. Marlene did say last issue that MK had pretty much recovered from his problem.

These are just my answers to Ken's questions. Moon Knight is a man with a past who wants to see right triumph, and like the rest of us, he has his share of problems. I wish Ken had waited several issues before writing his letter. Issue #'s 22-26 have been great, and they have also lived up to the potential that this book has. You can still improve, but not by much. Take care and have a good day.

John Zuber, Jr.
300 Camelot Drive
Athens, GA 30606

Dear Denny,

After reading your inquiry about just how far you can take MOON KNIGHT in the future of this comic, I felt compelled to write once and for all! This is a very important matter. MOON KNIGHT is my favorite comic magazine and I must tell you just how I feel about it. Up to now, Doug and Bill have done a MARVELous job with this character and have captured an image of a real man and hero on paper. Therefore, if the present format never changes, I would still have to say that MOON KNIGHT is definitely the best-presented comic ever printed.

As far as fantasy and science fiction are concerned, I would not mind seeing perhaps a few issues on these bases, but not as a regular habit. I like single issue stories but prefer continuing stories covering at least two issues. Of course, the black-and-white covers are a must, and let's not forget about the wrap-around cover as used on issue number #18. I really love those! If a wrap-around cover is not planned for, I suggest you stick with the next issue ads. Also, placing the title on the inside cover is a very good touch.

Really! If you boys keep this up, MOON KNIGHT will surely be a comic and character ahead of his time.

Todd Goodman
Box 322
Betsy Layne, KY 41605

Dear Denny,

In MOON KNIGHT #26, you spoke of the concept of "exploring the limits," how far you can go before you fall flat on your face. Well, so far you've seemed to have no trouble keeping your balance. With an idea of what the readers want to see, you should have no trouble staying on your feet.

Personally, I feel Moon Knight should stay down-to-earth, with no more than a touch of science fiction, i.e. the Morpheus stories. However, no outer-space stories, no elf vs. fire-breathing dragon conflicts, and no Forbush-Man crossovers. As for the length of the stories, I feel they should run one or two issues, with an occasional multi-issue tale, assuming that around thirty pages of each book is devoted to the main feature. I would rather see most of the pages contain a longer story than see text features, cover galleries, or back-up features. I'm all for the title on the inside front cover and next issue ads on the back. They improve the overall appearance of the book and are far better than the advertisements that appeared in the same spots even after M.K. was heralded as ad-free.

Anyway, good luck, and keep your balance.

Jim Johnson
19209 Auburndale
Livonia, MI 48152

U.S. POSTAL SERVICE
STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION
(REQUIRED BY 39 U.S.C. 3685)

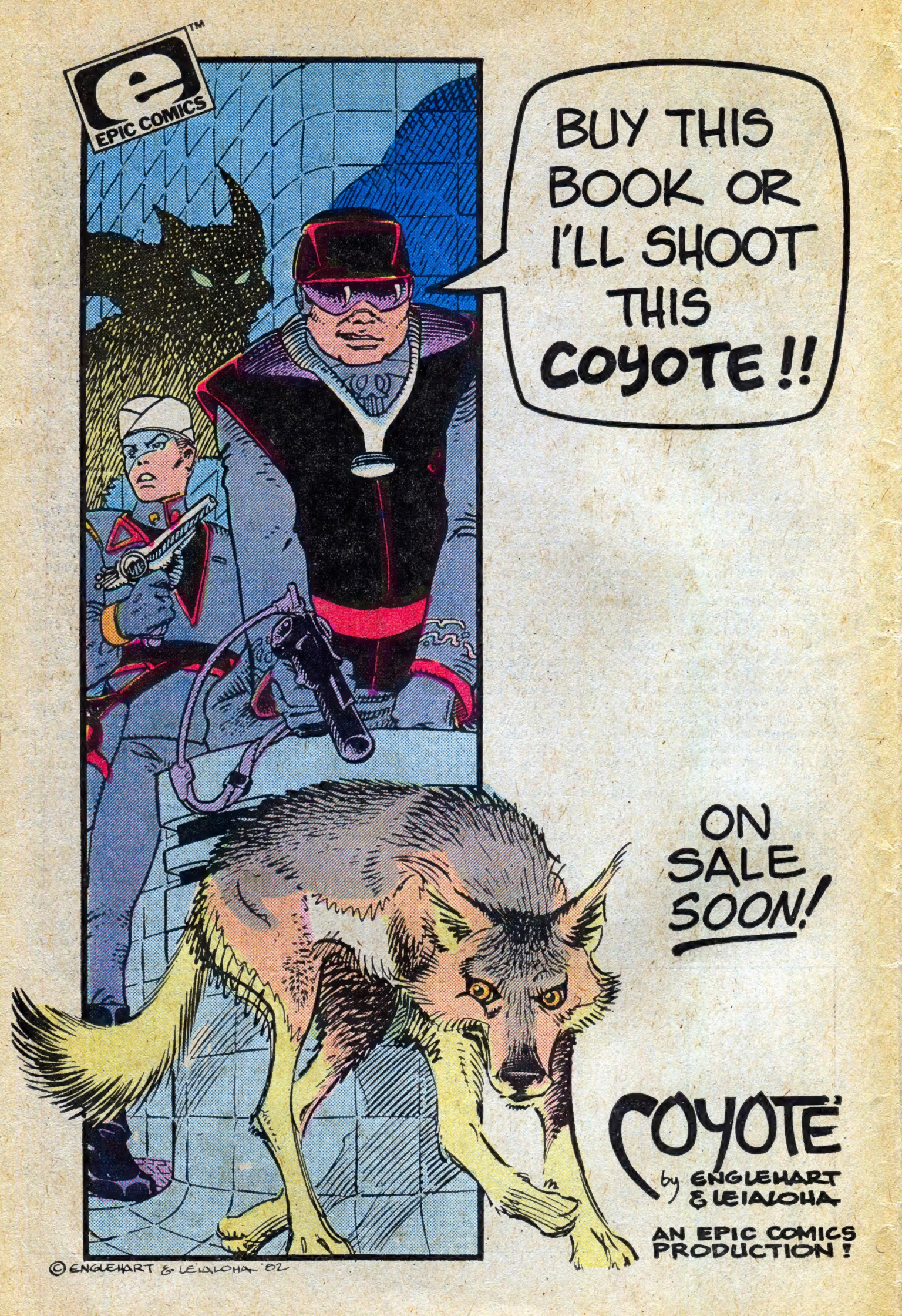
1. Title of Publication: MOON KNIGHT.
2. Date of Filing: October 11, 1982. (227931-13
3. Frequency of Issue: MONTHLY.
3A. No. of issues published annually: 12.
3B. Annual subscription price: $9.00.
4. Location of Known Office of Publication: 387 Park Avenue South, New York, N.Y. 10016.
5. Location of the Headquarters or General Business Offices of the Publishers: 387 Park Avenue South, New York, N.Y. 10016.
6. Names and addresses of the publisher, editor, and managing editor are: Stan Lee, 387 Park Avenue South, New York, N.Y. 10016; Editor: Jim Shooter, 387 Park Avenue South, New York, N.Y. 10016; Managing Editor: Jim Shooter, 387 Park Avenue South, New York, N.Y. 10016.
7. Owner (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given.) Marvel Comics Group, 387 Park Avenue South, New York, N.Y. 10016. Cadence Industries Corporation, 21 Henderson Drive, West Caldwell, N.J. 07006.
8. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities: None.
9. For completion by nonprofit organizations authorized to mail at special rates (Section 411.3, DMM only). The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes: (Check one.) (I) Have not changed during preceding 12 months. (I) Have changed during preceding 12 months. (If changed, publisher must submit explanation with this statement.)
10. EXTENT AND NATURE OF CIRCULATION.
A. Total No. Copies Printed (net press run): Average no. of copies each issue during preceding 12 months: 255,704. Single issue nearest to filing date: 97,690.
B. Paid Circulation: 1) Sales through dealers and carriers, street vendors and counter sales: Average no. of copies each issue during preceding 12 months: 132,503. Single issue nearest to filing date: 88,500. 2) Mail subscriptions: Average no. of copies each issue during preceding 12 months: 3,759. Single issue nearest to filing date: 6,078.
C. Total Paid Circulation: (Sum of 10B1 and 10B2): Average no. of copies each issue during preceding 12 months: 136,262. Single issue nearest to filing date: 94,578.
D. Free Distribution by mail, carrier, or other means, samples, complimentary, and other free copies: Average no. of copies each issue during preceding 12 months: 520. Single issue nearest to filing date: 461.
E. Total Distribution: (Sum of C and D): Average no. of copies each issue during preceding 12 months: 136,782. Single issue nearest to filing date: 95,039.
F. Copies Not Distributed: 1) Office use, left-over, unaccounted, spoiled after printing: Average no. of copies each issue during preceding 12 months: 2,500. Single issue nearest to filing date: 2,631. 2) Returns from News Agents: Average no. of copies each issue during preceding 12 months: 116,422. Single issue nearest to filing date: –
G. Total (Sum of E, F1 and 2 should equal net press run shown in A): Average no. of copies each issue during preceding 12 months: 255,704. Single issue nearest to filing date: 97,690.
11. I certify that the statements made by me above are correct and complete.

(signed) Ed Shukin — Business Manager

12. For completion by publishers mailing at the regular rates (Section 132.121, Postal Service Manual) 39 U.S.C. 3626 provides in pertinent part: 'No person who would have been entitled to mail matter under former section 4359 of this title shall mail such matter at the rates provided under this subsection unless he files annually with the Postal Service a written request for permission to mail matter at such rates.'

In accordance with the provisions of this statute, I hereby request permission to mail the publication named in Item 1 at the reduced postage rates presently authorized by 39 U.S.C. 3626.

(signed) Ed Shukin — Business Manager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remember our kevin nowlan portfolio in MOON KNIGHT #28? and the five page story kevin and steve grant produced last issue? if you don't or if (and for this you should be sentenced to an eternity of geography lessons from a valley girl) you didn't *buy* those issues, look on the other side of this page for a small sample of kevin's artistry.

now here's the big announcement i promised last time:

kevin nowlan will be doing moon knight.

big secret's out and i'm glad to get it off my chest.

where does that leave bill sienkiewicz? doing sketches for the clerk at the unemployment office?

not likely, bill is one of the most talented artists i've ever worked with. (okay, okay, i *know* that sounds like talk-show type hype, but it is, simply, true.) his biggest problem is choosing among the offers he gets daily. and if he ever wants to do a MOON KNIGHT fill-in issue, he knows my office door automatically opens when he approaches.

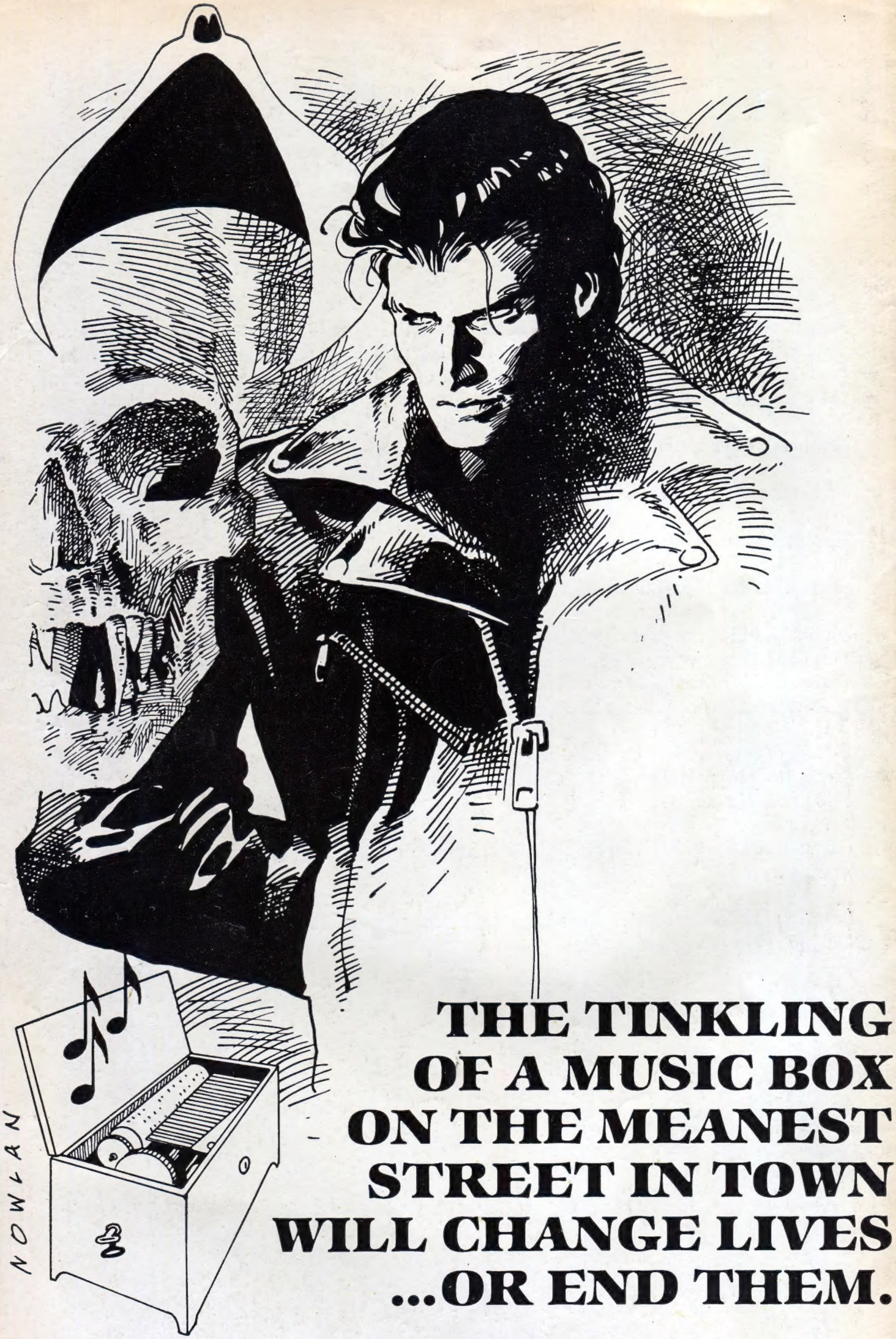
we are, of course, sorry he won't be approaching so often anymore. but, as he told jim shooter, "after the story in issue #26, 'hit it,' i felt that i'd climbed as high as i could with MK for now. i knew i couldn't sustain it..."

i'm not sure i agree, but i respect bill's feelings and i'm satisfied to be grateful for the issues he *has* done for us.

i'm also grateful for the MK pages kevin has already shown me and i'm anticipating the pleasure of looking at lots more of his work.

you, too?

–denny o'neil



THE TINKLING OF A MUSIC BOX ON THE MEANEST STREET IN TOWN WILL CHANGE LIVES ...OR END THEM.

MOON KNIGHT 31. ***On sale February 1.***